उत्तररामचरितम्

With the Commentary of

घनश्याम

AND

WITH NOTES AND INTRODUCTION

BY

MAHĀMAHOPĀDHYĀYA

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(ALL. AND POONA)

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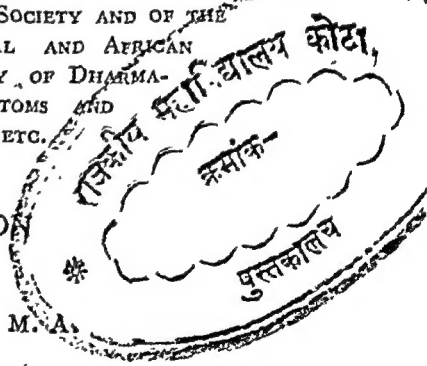
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I. INTRODUCTION

PERSONAL HISTORY OF BHAVABHŪTI

Although Bhavabhūti is one of the brightest stars in the galaxy of Sanskrit dramatists and poets, our knowledge about his personal history is very meagre and is almost entirely derived from his own works. Out of his three known works, the Mahāvīracarita contains the fullest account about him. The ancestors[1] of Bhavabhūti resided in a town called Padmapura in Dakṣiṇāpatha (most Mss. of the Mālatīmādhava add that Padmapura was in the country of Vidarbha, Berar). They belonged to the Kāśyapa gortra, were students of the Taittirīya recension of the Kṛṣṇa Yajurveda, kept five sacred fires, performed soma sacrifices and their surname was Udumbara (some Mss as noted by commentators also, read the name as 'Dambara). According to the Mahāvīracarita, the 5th in ascent from Bhavabhūti was Mahākavi, who had performed the Vājapeya sacrifice. The name of the poet's grandfather was Bhaṭṭa-Gopāla (the Mālatīmādhava begins the pedigree with him), Bhavabhūti's father was Nīlakaṇṭha

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1. अस्ति दक्षिणापथे पद्मपुरं नाम नगरम् । तत्र केचित् तैत्तिरीयिण: काश्यपाश्चरणगुरव: पंक्तिपावना: पञ्चाग्नयो धृतव्रता: सोमपीथिन उदुम्बरनामानो ब्रह्मवादिन: प्रतिवसन्ति । तदामुष्यायणस्य तत्रभवतो वाजपेययाजिनो महाकवे: पञ्चम: सुगृहीतनाम्नो भट्टगोपालस्य पौत्र: पवित्रकीर्तेर्नीलकण्ठस्यात्मसम्भव: श्रीकण्ठपदलाञ्छनो भवभूतिर्नाम जातूकर्णीपुत्र: कविर्मित्रधेयमस्माकमित्यत्रभवन्तो विदांकुर्वन्तु । (प्रस्तावना in ed. of महावीरचरित by Todar Mall). Todar Mall omits पदवाक्यप्रमाणज्ञ: after श्रीकण्ठपदलाञ्छन:, as that word occurs only in four out of the eighteen Mss. collated by him. In the edition of the मालतीमाधव (by Dr. Bhandarkar, 1905) also the word पद० is omitted (p. 14). Dr. Bhandarkar's edition inserts विदर्भेषु after दक्षिणापथे but the footnote shows that some Mss. omit विदर्भेषु (p. 11). Some editions of the उत्तररामचरित omit all information about the pedigree and mention only तत्रभवान् काश्यप: श्रीकण्ठपदलाञ्छन: पदवावाक्यप्रमाणज्ञो भवभूतिर्नाम०. Vide H. of Dh. Vol. II for the five fires (p. 679).

and his mother was Jātūkarṇī. The Guru of the poet was Jñānanidhi[2] which name he richly deserved by his vast learning. Bhavabhūti came of a learned family and was himself a learned man, knowing *pada* (grammar), *vākya* (logic) and *pramāṇa* (pūrvamīmāṁsā)[3]. This subject of his learning will be dealt with a little later.

There is a controversy about the name of the poet. In all his three dramas the words 'Śrīkaṇṭhapadalāñchanaḥ Bhavabhūtirnāma' occur. The position of the word '*nāma*' clearly indicates that the poet's name was Bhavabhūti and the word 'Śrīkaṇṭha' only conveys that he bore the distinction (or title) called Śrīkaṇṭha. But most of the commentators of his works differ from this. Vīrarāghava on Mahāvīracarita and Uttararāmacarita says that the name given to him by the father was Śrīkaṇṭha but he came to be called Bhavabhūti on account of a certain verse (quoted below) composed by him.[4] Ghanaśyāma says the same thing. Bhavabhūti's verses are quoted profusely in the anthologies and in the works on Poetics, the verses being cited as Bhavabhūti's and never as Śrīkaṇṭha's. The commentators of the dramas being separated from Bhavabhūti by several centuries had most probably no certain or old tradition before them, relied on their own resources and spun myths and legends-derived from the word 'Bhavabhūti' which may mean "the ashes smeared

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2. श्रेष्ठः परमहंसानां महर्षीणां यथाङ्गिराः। यथार्थनामा भगवान्यस्य ज्ञाननिधिर्गुरुः ॥ महावीर० I. 5; vide मालतीमाधव I. 9 गुणैः सतां न मम को गुणः प्रख्यापितो भवेत्। यथार्थनामा . . . गुरुः ॥ It is possible to hold that his guru *Jñānanidhi* was a sannyāsin (Paramahaṁsa) and he probably studied under him the Upaniṣads and the *advaita* Vedānta. Vide H. of Dh. Vol. II. p. 941 n 2156 for the meaning of Paramahaṁsa, particularly Jābālopaniṣad (6).

3. Vide notes on p. 4 for other meanings of वाक्य and प्रमाण.

4. "श्रीकण्ठपदलाञ्छनः पितृकृतनामेदम्।.... भवभूतिर्नाम 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' इति श्लोकरचनासन्तुष्टेन राज्ञा भवभूतिरिति ख्यापितः।" वीरराघव on महावीरचरित; जगद्धर on मालतीमाधव says 'नाम्ना श्रीकण्ठः प्रसिद्धया भवभूतिरित्यर्थः' and त्रिपुरारि on the same says 'भवभूतिरिति व्यवहारे तस्यैव नामान्तरम्।'. वीरराघव adds 'किंचास्मै कवये ईश्वर एव भिक्षुरूपेणागत्य भूतिं दत्तवानिति वदन्ति। एवं च भवाद्भगवतो भूतिर्यस्येति भवभूतिरित्यन्वर्थं इत्याहुः'

on the body of Bhava (i.e. Śiva)" or 'who secured prosperity through (the favour of) Bhava' (Śiva). That Bhavabhūti was well-versed in Vedic lore, the Upaniṣads, the Sāṅkhya and Yoga systems and literature on Poetics that existed before him follows from a verse in the Mālatīmādhava (quoted below)[5] but he does not make a great exhibition of his Vedic and Śāstric learning, as he was of opinion that in writing a drama Vedic or Śāstric learning does not count for much, what matters being felicity of expression, lofty character of speech and depth of meaning. Here and there he displays his knowledge of the Veda as shown in the notes on II. 12, IV. 18. In the Act IV of the Uttararāmacarita after verse 26 the author shows his acquaintance with Brāhamaṇa passages (such as Taittirīya III.8.9.4 and Śatapatha XIII.1.6.3.) in the speech of Lava (in the words 'paṭhitam-eva yuṣmābhir-api tat-kāṇḍam). The first verse of the Mahāvīracarita reminds one of several passages of the Upaniṣads.[6] The poet speaks of the Rāmāyaṇa as a *vivarta* (manifestation) of Śabdabrahma in Uttararāmacarita (after II.5). In III.47 the poet again employs the

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5. यद्वेदाध्ययनं तथोपनिषदां सांख्यस्य योगस्य च ज्ञानं तत्कथनेन किं नहि ततः कश्चिद्गुणो नाटके । यत्प्रौढित्वमुदारता च वचसां यच्चार्थतो गौरवं तच्चेदस्ति ततस्तदेव गमकं पाण्डित्यवैदग्ध्ययोः ॥ मालती० I 10; उदारता is one of the ten gunas of Nāṭya in Nāṭyaśāstrā, (17. 96 Kashi S. Series) and is defined in the काव्यादर्श (I. 76, 79); औदार्यं is defind as 'अग्राम्यशब्दाभिधानम्' in the अर्थशास्त्र of कौटिल्य (शासनाधिकार) II. 9. He appears to have carefully studied the Atharvaveda, when he says in महावीर० II. 24 पुण्योऽपि भीमकर्मा निर्विघ्नतानां चकास्त्यमितशक्तिः। मूर्तिमभिरामघोरां बिभ्रदिवाथर्वणो निगमः ॥. Vide J R. A. S. for 1914 pp. 729-731 (Keith on Bhavabhūti and Veda) and Dr. Raghavan in Sārdhaśatābdī vol. of Bombay Asiatic Society pp. 218-221. Vide महावीर० I.62 for अथर्व०

6. अथ स्वस्थाय देवाय नित्याय हृतपाप्मने । त्यक्तक्रमविभागाय चैतन्यज्योतिषे नमः ॥ महावीर० I. 1. Compare 'नित्यो नित्यानां चेतनश्चेतनानां' श्वेता० उप. VI. 13; 'य आत्मा अपहतपाप्मा' छा. उप. VIII. 7.3; 'तद्देवा ज्योतिषां ज्योतिः' बृह. उप. IV. 4. 16 Todar Mall was wrong in holding that the verse refers to Brahmā (p. 20 of Intro. to महावीर०). विद्याकल्पेन मरुता मेघानां भूयसामपि । ब्रह्मणीव विवर्तानां क्वापि विप्रलयः कृतः ॥ उत्तर० VI. 6; 'एष वः श्लाघ्यसम्बन्धी जनकानां कुलोद्वहः । याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ॥ उत्तर० IV. 9. The statement in the latter half occurs in महावीरचरित II. 43 also

word *vivarta*. Vide notes pp. 116-118 on this. In the same drama verse VI. 6 is purely Advaita Vedānta. In IV. 9 of the same and in Mahāvīracarita II. 43 there is a very clear reference to the Bṛhadāraṇyaka Upaniṣad (V. 4.1-23), where Yājñavalkya propounds Brahmavidyā to Janaka. Janaka (Act IV after verse 3) refers to the view of sages that those who commit suicide are relegated to sunless worlds (or to hell) called *Andhatāmisra*. This is a reference to Īśāvāsyopaniṣad (verse 3). Nirukta (I. 20) remarks that ṛṣis had an intuitive perception of dharma (sākṣāt-kṛta-dharmāṇa ṛṣayo babhūvuḥ). These words occur in Mahāvīra. IV p. 101 (Todar Mall) and also in Uttararāma p. 144 (of the author's ed.). In the Mālatīmādhava, the poet exhibits his study of Yoga and the Tantras in Acts V and IX. For example, Saudāminī refers to her attainment of the *Siddhi* (miraculous power) called Ākṣepiṇī or Ākarṣiṇī by her constant practice of *tapas, tantra, mantras* and *Yoga*.[7] Just before Mālatīmādhava V. 10 the poet actually quotes a part of a Yogasūtra[8]. In the Mahāvīracarita (Act III) the speech of Vasiṣṭha addressed to the fiery Paraśurāma is replete with Yoga terms borrowed from the Yogasūtra.[9] In the Viṣkambhaka of the 4th Act of the Uttararāmacarita the poet in the speech of Dāṇḍāyana refers to Madhuparka with flesh offered to a learned guest

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7. गुरुचर्या तपस्तन्त्रमन्त्रयोगाभियोगजाम् । इमामाक्षेपिणीं सिद्धिमातनोमि शिवाय वः ॥ मालती० IX. 43 (said by सौदामिनी). The reading आकर्षिणीम् seems preferable. Vide H. of Dh. Vol. V p. 1070 for the six karmāṇi (cruel acts or rites) in Tantraśāstra of which आकर्षण or विद्वेषण is one.

8. तन्मयमिव करोति अन्तर्वृत्तिसारूप्यतश्चैतन्यम् । मालती० after V. 9; compare योगसूत्र I 3-4 तदा द्रष्टुः स्वरूपेऽवस्थानम् । वृत्तिसारूप्यमितरत्र ।

9. श्रोत्रियोऽसि जामदग्न्य पूतं भजस्व पन्थानमारण्यकश्चासि । तत्प्रचिनु प्रसादनीश्चतस्रो मैत्र्यादिभावनाः प्रसीदतु हि ते विशोका ज्योतिष्मती चित्तवृत्तिः । तत्प्रसादजमृतम्भराभिधानमवहिःसाधनोपाधेयसर्वार्थसामर्थ्यमपविद्धविप्लवोपरागमजस्रमलमन्तज्योतिषो दर्शनं प्रज्ञानमभिसम्भवति । महावीर० III. after verse 4; compare 'मैत्रीकरुणामुदितोपेक्षाणां सुखदुःखपुण्यापुण्यविषयाणां भावनातश्चित्तप्रसादनम्..... विशोका वा ज्योतिष्मती । ....निर्विचारवैशारद्येऽध्यात्मप्रसादः । ऋतम्भरा तत्र प्रज्ञा । योगसूत्र I. 33, 36, 47, 48,

according to the writers of Dharmasū... where the Vasiṣṭhadharmasūtra (IV. 5... prescribing Madhuparka with flesh. In the Ma... (Act II. p. 104 Bh. ed.) he quotes Aṅgiras as to th... one should marry (for which, vide History of Dharmaśāstra, Vol. II p. 432 note 1025 where Āp. Dh. Ś. quotes this view as that of some, eke). The poet mentions Bharata as the author of the Sūtra work on Tauryatrika[10] (dancing, music and acting). He was conversant with the theory of Rasas, refers to the evolution of several rasas (in Mālatīmādhava I. 4 'bhūmnā rasānām gahanāḥ prayogāḥ), to Karuṇa as the one predominant rasa in Uttararāmacarita (III. 47) and Vīra and Adbhuta as the chief rasas in the Mahāvīracarita (prelude I. 5), the guṇas of Kāvya such as prauḍhi, udāratā etc. (vide note 5 above). He pointedly refers to the Kāma-sūtra in the Mālatīmādhava (I. 4 'auddhatyam-ayojita-kāmasūtram') and actually quotes (in Act VII) a sentence of the Kāmasūtra.[11]

It is difficult to say whether Bhavabhūtī was a worshipper of Viṣṇu or Śiva. Kālidāsa in all his three dramas has a maṅgala verse in honour of Śiva. Bhavabhūti may be said to have been an *advaitin* but had some Śaivite leanings probably. In the Mahāvīracarita he begins with a *maṅgala* verse to *brahman* (*n.*). But in the Mahāvīracarita Paraśurāma (although regarded as an avatāra of Viṣṇu in early medieval times) is often spoken of as a disciple of Śiva (II. 11, 12, 17, 28, 34, 36, III. 6). It appears to the present author that no emphasis need be laid on this, since Bhavabhūti had to depict that Paraśurāma was angry with Rāma (another avatāra of Viṣṇu) simply because the latter broke the bow of Śiva of whom Paraśurāma was a favourite pupil. Kālidāsa dwells

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10. तं च स्वहस्तलिखितं मुनिर्भगवान् व्यसृजद्भरतस्य मुनेस्तौर्यत्रिकसूत्रकारस्य । उत्तर० Act. IV. The अमरकोश says 'तौर्यत्रिकं नृत्यगीतवाद्यं नाट्यमिदं त्रयम् ।'.

11. वुद्धरक्षिता in Act VII says 'कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति । एवं किल कामसुत्तआरा आमणन्ति ।' . The Sanskrit passage occurs in chap. II of the संप्रयुक्तकाधिकरण (3rd) of the कामसूत्र of वात्स्यायन (Nir.ed.).

on the fact that an *avatāra* does not remember what was done by him in a former avatāra of the same God (vide Raghuvaṁśa XI. 22). In the Mālatīmādhava the Maṅgala verses are in honour of Śiva and Gaṇeśa and verse 3 extols the Sun. In the Uttararāmacarita the maṅgala is in honour of Vāk. On the whole one cannot say that Bhavabhūti was a devout Śaiva.

Bhavabhūti was very proud of his learning and feels no restraint in praising himself as one who had complete mastery over Vāk (speech).[12] The praise is not undeserved. It appears that in the beginning of his career he met with neglect and ridicule from his contemporaries, but later on his position in the temple of fame became assured. It is expressly stated in two dramas of his that he had friendship and a soft corner for actors.[13]

There is difference of opinion about the location of the ancestral home-town and birthplace of Bhavabhūti. The prastāvanās (preludes) in the Mahāvīracarita and Mālatīmādhava declare that the poet's family hailed from the town Padmapura in the Dakṣiṇāpatha and the country of Vidarbha. The commentators Jagaddhara and Tripurāri identify Padmapura with Padmāvatī, which is the scene of the action of the Mālatīmādhava. But this is quite wrong. The Mālatīmādhava furnishes very minute details about Padmāvatī in Acts IV and IX. Mādhava was sent by his father Devarāta, minister (*mantrin*) of the king of Vidarbha, from Kuṇḍinapura (capital of Vidarbha) to Padmāvatī,

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12. वश्यवाचः कवेर्वाक्यं सा च रामाश्रया कथा । महावीर० I. 4; यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते । उत्तरं रामचरितं तत्प्रणीतं प्रयोक्ष्यते ॥ उत्तरराम० I. 2.

13. Vide note 1 above and मालतीमाधव (Nir. ed. p. 7 and Bhan. ed. p. 14) भवभूतिर्नाम कविर्निसर्गसौहृदेन भरतेषु वर्त्तमानः स्वकृतिमेवंगुणभूयसीमस्माकं हस्ते समर्पितवान् ॥ यत्र खल्वियं वाचोयुक्तिः । ये नाम केचिदिह नः प्रथयन्त्यवज्ञां जानन्ति ते किमपि तान्प्रति नैष यत्नः । उत्पत्स्यते मम तु कोऽपि समानधर्मा कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥ Vide Bhandarkar's note on वाचोयुक्तिः in his notes pp. 3-4. It deserves to be noted that the verse 'ye nāma' does not occur in the Uttararāmacarita, probably because by the time that drama was presented on the stage Bhavabhūti's fame as a poet and dramatist had spread far and wide.

ostensibly for the study of ānvīkṣikī, though really for securing Mālatī, the daughter of Bhūrivasu, minister of Padmāvatī, as the wife of Mādhava).[14] This indicates that Padmāvatī was outside the domain of Vidarbha in the times of Bhavabhūti. Mādhava says (towards the end of Act IV) to Makaranda, his friend, that they should bathe at the confluence of the two rivers Pārā (another reading is Varadā) and Sindhu and then enter the city Padmāvatī. In Act IX. 1 Padmāvatī is said to be girt by the clear waters of Sindhu and Pārā. In Act IX. 2-3 there is a reference to the river Lavaṇā, to the roar of the river Sindhu and to the shrine of Śiva called Suvarṇabindu on the river Madhumatī with Sindhu. General Cunnigham held (Ancient Geography of India, ed. of 1924 pp. 726-7) on account of these details that Padmāvatī was Narwar in Gwalior State which is situated on the river Sindhu or Sindh. Mr. Garde of the Archaeological Department of Gwalior holds on the ground of certain excavations he made that Padmāvatī is to be identified with the modern village Pawaya near the confluence of the rivers Sindh and Pārvatī about 40 miles to the southeast of Gwalior and a little to the north-east of Narwar. Prof. V. V. Mirashi (in 'Indian Historical Quarterly' Vol. XI pp. 287-299) holds that Padmāvatī is in the Gwalior State, is different from Padmapura and that the latter is a village called Padampur about 2½ miles from Āmgaon in the Bhandara District, where some ancient ruins and beautiful images have been found. The present author does not feel that this identification is beyond cavil but is prepared to accept it as a tentative proposition. He is not for obvious reasons as sure as Prof. Mirashi. Prof. Mirashi himself admits (on p. 34 of 'Studies in Indology' Vol. I)[15] that no excavation work has been done

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14. तदिदानीं विदर्भराजस्य मन्त्रिणा सता देवरातेन माधवं पुत्रमान्वीक्षिकीश्रवणाय कुण्डिनपुरादिमां पद्मावतीं प्रहिण्वता सुविहितम् । मालती० after verse I. 12 (in Nir. ed.). Vide for the meaning of आन्वीक्षिकी H. of Dh. Vol. III pp. 46-47.

15. Prof. Mirashi's paper in the I. H. Q. is included in his 'Studies in Indology', Vol. I pp. 21-34. He mainly relies on a copperplate discovered in the Durg District of Madhyapradesa; he conjectures that it is only the first of a set of several plates recording a grant of a Vākāṭaka king and it breaks off

so far in Vidarbha and that there are *six villages at present named Padmapura*, Padampura or Padmāpur in the Chanda and Bhandara districts (p. 27). The reason that no other place in Vidarbha called Padampura is known to have such ruins as have been found by him in the village Padampur near Āmgaon is of very little force. If there are no excavations made anywhere in Vidarbha so far, who can say that ruins would or would not be found in any one of the other five villages? Besides, Prof. Mirashi's conclusion that Padampura was the capital of the Vakāṭakas is rather a long jump from the mere fact that in a single unfinished plate no word like '*sthānakāt* or *vāsakāt* or *skandhāvārāt* occurs, particularly when the Vakāṭakas had different capitals such as Nandivardhana, and Pravarapura, when the plate is found in Durg District of Madhya Pradeśa (p. 24) about 100 or more miles at least distant from the present village Padmapura near Āmgaon and when we do not know anything more than the mere name Padampura from that plate. The present author is constrained to say that Prof. Mirashi's identification of Padmapura (Padampur near Āmgaon) as a Vākāṭaka capital is based on little evidence and should not be accepted at all in the present state of our knowledge. Besides, Padamapura may be a very common name for several towns, apart from the six in the two districts of Berar. Bhavabhūti shows in Acts II and III of Uttararāmacarita great partiality for the Daṇḍakā forest, the Godāvarī river (II, III.), Janasthāna and Pañcavatī (Uttara II. 27-28) and is not tired of mentioning several well-known spots near it such as Giri Prasravaṇa (Uttara. II. 24), Krauñcāvatagiri (in Uttararāma. II. 29), Jaṭāyuśikhara and Sītātīrtha (after Uttararāma III. 14). He refers to some of these in the Mahaviracarita also (iv and

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just before the 2nd king's name. It was unfinished. It is issued from Padmapura. What is there to negative the idea that there was an attempt to forge a grant in this case? Forged copperplate grants were in circulation even in early times. Vide e.g. Madhuban plate of Harṣa (E. I. VII p. 155 at p. 158 which mentions a Kūṭaśāsana), E. I. Vol. XX Appendix, No. 340, Fleet in I. A. Vol. 30 p. 201—223 (on pp. 214-223 he gives a list of 49 spurious records from different parts of India, only five of which are on stone and the rest on copper-plates (p. 211).

V.).[16] One remark in the Mālatīmādhava after ix. 3 is instructive. Saudāminī[17] says that the rumbling noise of the river Sindhu near Padmāvatī reminds one of the hills of the southern forest resounding with the Godāvarī river winding its way through the thick bowers of various kinds of trees. This is uncalled for in describing a city in Central India. But the poet could not forget his associations with Godāvarī and its surroundings.

One important detail about Bhavabhūti is this that all his three dramas were put on the stage during the *yātrā* (festival) in honour of Kālapriyanātha (a few mss. read 'Kālapriyānātha'). The meaning would be the same whichever reading is the original one. Commentators like Rāmacandra-budhendra hold that the image of Kālapriyānātha was in Padmapura itself (vide notes p. 3). It is quite possible that a temple of Śiva called Kālapriyānātha (or Kālapriya॰) existed in Padmapura in Bhavabhūti's times.

How confident conclusions drawn from the presence or the absence of some word are likely to be wrong may be shown by an example. Prof. Mirashi himself cites ('Studies &c. Vol. I p. 23 note 2) a verse from an inscription edited in E.I. Vol. VII p. 28 where the Rāṣṭrakūṭa King Indra III is said to have devastated the capital Mahodaya (identified by Prof. Mirashi with Kanoj) of his enemy (येनेदं हि महोदयारिनगरं निर्मूलमुन्मूलितम्). But in the Barah plate of Bhojadeva (Gurjara Pratīhāra king) dated *Saṁvat* 893 (836-7 A.D.) Mahodaya is spoken of as Skandhāvāra (encampment) and Kānyakubja is separately mentioned, thereby showing that the two are not identical. Vide E.I. Vol. 19 at p.

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16. One interesting prose passage may be cited from the महावीरचरित after V. 15 'अयमविरलानोकहनिवहनिरन्तरस्निग्धनीलपरिसरारण्यपरिणद्धगोदावरीमुखरकन्दरः सततमभिष्यन्दमानमेघमेदुरितनीलिमा जनस्थानमध्यदेशगो गिरिः प्रस्रवणो नाम। This very passage occurs in उत्तरराम॰ I after verse 25 p. 17.

17. सौदामिनी says 'अयमसौ भगवत्याः सिन्धोर्दारितरसातलस्तटप्रपातः ।...... एताश्चन्दनाश्वकर्णकेसरपाटलाप्रायतरुगहनाः परिणतमालूरसुरभयोऽरण्यगिरिभूमयः स्मारयन्ति तरुणकदम्बजम्बूवनावबद्धान्धकारगुरुगिरिनिकुञ्जगुञ्जद्गम्भीरगद्गदोद्गारघोरघोषणगोदावरीमुखरितविशालमेखलाभुवो दक्षिणारण्यभूधरान् । मालतीमाधव IX after verse 3.

17. In E.I. Vol. VII. pp. 28, 30 Mahodaya is also called Kuśasthala. The Abhidhāna-cintāmaṇi of Hemacandra states that Kānyakubja, Kanyākubja, Mahodays and Gādhipura are synonyms; vide H. of Dh. Vol. IV p. 763 (under 'Kānyakubja') and pp 777-8 (under Mahodaya). This tends to cast great doubts on the inference drawn by Prof. Mirashi from the absence of words like 'Vāsakāt' or 'Skandhāvārāt' in his unfinished plate mentioning only Padmapura.

Prof. Mirashi argues that Bhavabhūti being originally of Padmapura would not have given in the Mahāvīracarita and Mālatīmādhava such a detailed account of his family and of himself (p. 36 of 'Studies'). This argument has no force at all. The drama was not meant to be a temporary effort or only a town affair to be performed and read at Padmapura alone. Bhavabhūti aspired to be a poet and dramatist of all India fame and desired that it should be read and performed throughout India. Therefore, even if the drama was first presented at Padmapura, the detailed account of his family and of himself was quite relevant for the purpose he must have had in view. The other argument of Prof. Mirashi that there is no evidence that there as a temple of Kālapriyanātha in Vidarbha in the age of Bhavabhūti ('Studies' Vol. I.p. 36) is hardly worth anything. What positive and reliable evidence is there of a shrine of Kālapriyanātha (*not the word Kālapriya*) at least about or before 700 A.D. apart from Bhavabhūti's plays? Is it possible to produce evidence for the existence of everyone of the numerous temples more than one thousand years old but now non-existent in all towns and cities of India ?

The earliest among the three dramas of Bhavabhūti was most probably the Mahāvīracarita. Therefore, the fullest account about the poet's family was given there. The words of the actor 'apūrvatvāt prabandhasya') in the prelude to the Mahāvīracarita and the words '*apūrvavastuprayogeṇa*' of the sūtradhāra (Nir ed. of M.M.)and the absence of a verse like 'ye nāma kecid-iha' (which occurs in the Mālatīmadhava I. 6) are enough to suggest that the Mahāvīracarita was a new drama and the first one of the author, that it probably provoked great criticism for various reasons such as the changes

made in the Rāmāyaṇa story, the use of very long compounds even in verses (in I. 46, V 19, 21, 45, 53) of the Mahāvīra-carita[18] and its rugged style, that subsequently Bhavabhūti wrote the Mālatīmādhava, the plot of which was his own though he might have derived some suggestions from the story of Madirāvatī in the Bṛhatkathā[19] and threw down the challenge to his critics in the verse 'Ye nāma' &c. That verse pre-supposes some work of his and in the present state of our know-ledge we can only put forward the Mahāvīracarita as that work. By the time he composed the Uttararāmacarita he had established his greatness as a poet and dramatist and there-fore the prelude of that drama begins only with his name and a verse in praise and the proud challenge contained in the verse 'ye nāma' is absent. It is possible to advance some arguments for holding that the Mālatīmādhva was his first work and the Mahāvīracarita his second, but they do not appear to be as strong as the arguments in favour of the Mahā-vīracarita being his first work.

A few words must be said about Kālapriyanātha (or Kālapriyanātha). Prof. Mirashi deals with this subject in 'Studies in Indology' (Vol. I. pp. 35-42). Some of his arguments about Padmapura not being the place where the dramas were first staged have been dealt with above. Tripurāri on the Mālatīmādhava holds that it is the Mahākāla of Ujjayinī. Jagaddhara holds that Kālapriyanātha is the particular deity of the place where the festival was to take place, which sheds hardly any light on the question. The Purāṇas speak of seven great and holy cities of which Avantikā (Ujjayinī) is one and the

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18. Daṇḍin in the Kāvyādarśa (I. 80) states that *ojas* means profusion of compound words and that it is the life (or essence) of a prose work and that even in the poetry of authors other than dākṣiṇātyas it (ojas) is highly valued. Bhāmaha was against such categorical characterizations of poetic styles as Vaidarbha and Gauḍīya (I. 31-32). Bhava-bhūtī flourished, as will be shown later, in the first half of the 8th century, A.D., while the Kāvyādarśa was composed certainly earlier than 750 A. D. and most probably in the latter half of the 7th century. Vide the author's 'History of Sanskrit Poetics' (1961) pp. 97-100 and 120.

19. Vide Bṛhatkathāmañjarī of Kṣemendra XI. 9-83 and Somadeva's Kathāsaritsāgara XIII. 17-215.

latter had a famous Jyotirliṅga Mahākāla (one of the twelve Jyotirliṅgas of Śiva). Vide H. of Dh. Vol. IV. p. 678 for enumeration of the seven holy cities and twelve *liṅgas* of Śiva, where verses are quoted from several Purāṇas. That the Mahākāla of Ujjayini was famous before Kālidāsa is clear from the Raghuvaṁśa (VI. 34 *asau Mahākāla-niketanasya*' &c) where the king of Avanti is said to have had his palace not far from where Śiva abides. There are several grounds for holding that by Kālapriyanātha is meant the Mahākāla of Ujjayinī. Prof. Mirashi objects that though the shrine of Mahākāla is ancient and described in Purāṇas, yet it is nowhere called Kālapriyanātha ('Studies' Vol. I. p. 37). Avanti was known to Pāṇini (IV. 1.176). Vanaparva (80. 68 of cr. ed.-82. 48 of Ch. ed.) mentions Mahākāla. The Brahmapurāṇa (43. 24 and 66) states that Avanti is a famous city in Mālava and there is a famous shrine of Śiva called Mahākāla there. It would be quite appropriate and beneficial for an aspiring poet to have his drama presented at the festival of such a famous shrine as that of Mahākāla in Ujjayinī, where thousands of people flocked from all parts of India. In the Anuśāsasanaparva (Ch. ed.) 17. 31-153, the 1008 names of Śiva are set out, verse 94 of which gives 'Kālapūjitaḥ' as one of Śiva's names (meaning 'worshipped by Death') and in the Śāntiparva 284, 74ff, where also reference is made to 1008 names of Śiva, Śiva is named as Kālanātha in verse 94 and as Kāla in verse 134 and in Droṇaparva also (202, 104) he is named Kāla. The Brahmāṇḍapurāṇa (IV. 16. 12) also describes Śiva as Kālanātha. Prof. Mirashi concludes (on p. 42 of 'Studies' Vol. I) that the temple of Kālapriyanātha mentioned in the plays of Bhavabhūti was dedicated to the Sun-god and not to Śiva and that it was situated at Kālpī and not at Ujjayinī. Prof. Mirashi (p. 38) mentions that the Bhaviṣya, Varāha and Skanda Purāṇas narrate the bizarre story of Sāmba, son of Śrīkṛṣṇa (from Jāmbavatī) who cursed him to be a leper on hearing from Nārada that some of Kṛṣṇa's numerous wives were in love with the handsome Sāmba, who propitiated the Sun-god and became free from that loathsome disease.

Before examining Prof. Mirashi's arguments it must be stated that this story of Sāmba occurs not only in the Varāha-

purāṇa from which the Professor sets it out, but also in several other Purāṇas such as the Padmapurāṇa, Bhaviṣyapurāṇa, Skandapurāṇa and further that there are so many discrepancies in the names, locations and other details of the shrines of the Sun established by Sāmba and the person that cursed Sāmba that they must be looked upon with great suspicion, as of little evidential value and as late interpolations by sectarian worshippers. The Professor quotes one verse without stating the source (which is really Bhaviṣya I. 129. 16) and five half verses which are Varāhapurāṇa (Chap. 178. 55-57) as set out in the footnote below.[20] It is noted ('Studies' p. 38) that some mss. of the Varāha read 'Muṇḍīre' for 'Sutīre' (meaning 'on a good shore'). This is very important. Muṇḍīra would be the sun temple of Modhera which is about 18 miles from Patan in north Gujarat and which was built about 1083 *Saṁvat* (1026 A. D.), since an inscription on stone dated in that year has been found there. This passage of the Varāha would then have to be referred to the 11th century or later and would be of no use or value in establishing the existence of these sun temples before 700 A.D. Vide Burgess' Arch. Survey of Western India, Vol. IX p. 81 and Prof. Sankalia's 'Archaeology of Gujarat' pp. 84 ff. for Sun Temple at Modhera and the Inscription of *saṁvat* 1083.

According to the Varāhapurāṇa verses quoted in 'Studies &c.' Vol.I. (p. 38) the three images of the Sun were established at three places, (1) on the mountain where the sun appears

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20. सांनिध्यं सम पूर्वाह्ले सुतीरे द्रक्ष्यते जनैः । कालप्रिये च मध्याह्ले- ऽपराह्ले चात्र नित्यशः । भविष्य (I. 129. 16). अत्र here refers to the shrine of the sun established by साम्ब in मित्रवन on चन्द्रभागा (भविष्य I. 129. 2-9); साम्बः सूर्यप्रतिष्ठां च कारयामास तत्त्ववित् । उदयाचले संश्रित्य यमुनायाश्च दक्षिणे । मध्ये कालप्रियं देवं मध्याह्ने स्थाप्य चोत्तमम् । मूलस्थानं ततः पश्चादस्तमानाचले रविम् । स्थाप्य त्रिमूर्तिं साम्बस्तु प्रातर्मध्यापराह्णिकम् ॥ वराहपुराण 178. 55-57. These occur in chap. 177 verses 51-53 of the B. I. ed. of the Varāha. The vrese preceding वराह 178. 55-57 (=B. I. ed. 177. 51) is भविष्यत्पुराणमिति ख्यातं कृत्वा पुनर्नवम् and the following verses are मथुरायां तथा चैकं स्थाप्य साम्बो वसुन्धरे । स्वनाम्ना स्थापयामास पुराणविधिना स्वयम् । एवं साम्बपुरं नाम मथुराणां कुलेश्वरम् । वराह 177. 54-ff. Here it appears that साम्बपुर is the temple of the sun in Mathurā.

to rise, (2) at Kālapriya to the south of the Yamunā, (3) at Mūlasthāna to the West. Prof. Mirashi causes great confusion by referring to the Koṇārka or Koṇāditya temple mentioned in Brahmapurāṇa as the sun temple built by Sāmba on Udayācala. This is quite wrong[21] as the footnote will show. The word Udayācala has a definite meaning in ancient Sanskrit. Centuries before Christ the Nirukta (XII. 19) when explaining the three steps of Viṣṇu (in Ṛgveda I.22.17) mentions two views, that of Aurṇavābha being that they are Samārohaṇa (lit. 'ascending' or rising), Viṣṇupada and Gayaśiras. Durga, in commenting on the Nirukta explains 'Samārohaṇe' as 'Udayagirau', which means the mountains in the east of Bharatavarṣa where the sun appears to rise. In connection with the tīrthas at Gayā the Vanaparva (chap. 84) has a long list of tīrthas one of which is *Udyanta-parvata* (verse 93) and the Varāhapurāṇa itself (Chap. 177. 31 of B.I. ed.) speaks of Udayācala as the place where the sun rises (*Udayācale ca pūrvāhṇe udyantam tu vibhāvasum* I *namaskuru* &c).

The Varāhapurāṇa is not one of the early Purāṇas (vide pp. 898 and 904 of H. of Dh. Vol. V). The Varāhapurāṇa expressly says (B.I. ed. 177. 51) that Sāmba revised the Bhaviṣyapurāṇa and then established the sun's images. This makes one thing clear that the Varāha is a later purāṇa and the passage about revising Bhavisya implies that the Varāhapurāṇa mentions new places of Sun worship as established by Sāmba, not mentioned in the Bhaviṣya before. The Varāha further states that Sāmba established a shrine called Sāmbapura in Mathurā.

Prof. Mirashi (in 'Studies' Vol. I. p. 38) mentions

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21. On p. 39 the Professor mentions Brahamapurāṇa for Koṇārka but does not specify the chapter and verse. The chap. is 28th and the word 'Koṇāditya' occurs in verses 9 and 18. It is most misleading to identify the first temple established by Sāmba on Udayācala with Koṇārka. The first verse of Brahmapurāṇa (chap. 28) clearly states that 'Oṇḍradeśa' (Orissa) is situated on the *southern* sea of Bharatavarṣa and verses 11-18 state that Koṇāditya is situated on the shore of the ocean in a region full of sand (and not on Udayācala).

Bhaviṣya and Skanda as relating the story of Sāmba. But unfortunately he does not appear to have read them carefully. If he had done so, he would have found that they do not support him at all. Let us first refer to the Skandapurāṇa. In the Kāśīkhaṇḍa (of the Skanda) Sāmba is said (in chap. 48) to have propitiated the Sun in Vārāṇasī, that there was a Sāmbakuṇḍa and that Sāmba propitiated the Sun image to the West of Viśveśvara. There is here not a word about Kālapriya. Turning to the Bhaviṣya (Brāhmaparva) it is Durvāsas who cursed Sāmba to be a leper (chap. 72.14-20). Then Nārada is brought in (chap. 73); he condemns women by quoting Manu IX.14-15, but his first suggestion about Sāmba is not heeded at all by Kṛṣṇa and then he comes a second time and succeeds in inflaming Kṛṣṇa, who not only curses Sāmba but also all his thousands of wives (except the principal ones like Rukmiṇī) that they would be carrried off after his departure by the Pañcanada marauders. In chapter 72.4-6 four places of sun worship are mentioned, viz. Indravana (v. 1. Mitravana), *Muṇḍīra,* Kālapriya (v. 1. 'Kolapriya') and Sāmbapura on the bank of the river Candrabhāgā (Chenab). Apart from the variant reading (Kola means 'Varāha') no well-known place for Kālapriya is mentioned at all. The Bhaviṣya (I. chap. 74. 10-24) refers to 12 images of Sun worship and the first shrine is called Mitrapada (verse 24). Chap. 129 recites that Sāmba went for a bath in the river Candrabhāgā, when an image of the sun prepared from Kalpavṛkṣa by Viśvakarmā in Śākadvīpa came down floating and Sāmba established it in Mitravana (129.6-12). Several chapters of Bhaviṣya (Brāhma) such as 139-146 are meant for bolstering up the status of Magas and Bhojakas as worthy Brāhmaṇas, with which we have no concern here. The Bhaviṣya recommends (Brāhmaparva 139.82) that Magas should be brought from Śakadvīpa for the worship of the Sun (vide H. of Dh. Vol. II p. 722 note 1727 where a verse from the Bṛhat-saṁhitā of Varāhamihira is cited stating that Bhāgavatas should hold the office of the worshippers of Viṣṇu and Magas of the Sun and so on). It may be noted that in the Bhaviṣya (I.139.33) it is stated that Mihira is the gotra of Magas (Mihira means the Sun).

The Padmapurāṇa (Ānandāśram ed.) in Sṛṣṭikhaṇḍa

(13.160-162) states[22] that Kṛṣṇa had a handsome son from Jāmbavatī named Sāmba, who composed Sauraśāstra, constructed a temple with an image of the sun and founded Mūlsthāna and his leprosy was removed by the lord of gods. It may be noted that here there is no reference to Udayācala, Kālapriya, Mitravana or Mitrapada or Mathurā, the only reference being to the establishment of the town of Mūlasthāna.

Numerous objections can be raised againt the main thesis of 'Studies in Indology' Vol.I.pp. 34-42 as to Kālapriyanātha. The first thing to be borne in mind is that the worship of the sun image in a temple spread according to some Purāṇas from Śakadvīpa to Jambudvīpa, that at different stages the principal shrines were at different places, the earliest being probably Sāmbapura on Candrabhāgā, then Mūlasthāna, then near Visveśvara in Banaras, and then four at Mūlasthana, Kālapriya, Mathurā and Udayācala and last of all in Orissa at Koṇārka. There is no definite evidence to show when the Varāhapurāṇa was composed, but the relevant passages about sun temples in it are late and certainly later than the 8th or 9th century A.D. as they are admittedly a revised version of the Bhaviṣya. Further, no Purāṇa or other independent text has been produced speaking of Kālapriyanātha as a sun temple nor has it been shown that the word *nātha* was added to any sun temples in ancient or medieval times and the whole word *Kālapriyanātha* does not at all occur in any of the purāṇa passages on which the whole superstructure of the argument (in 'Studies' Vol. I.) is based. No reference as a sun temple to Mathurānātha or Mitrapadanātha, Mūlasthānanātha or Sutīranātha or Muṇḍīranātha has been also forthcoming. We cannot hold that because at Kālapriya there was a sun temple in the times of the Varāhapurāṇa, *Kālapriyanātha* occurring in a drama composed probably centuries earlier than the extant Varāhapurāṇa should be the temple of the sun at Kālapriya. That is simply begging the question and holding as true what is to be proved by independent and reliable

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22. जाम्ववत्यां सुतेजसे साम्व इत्येव शोभनः । सौरशास्त्रस्य कर्त्ता च प्रतिमामन्दिरस्य च । मूलस्थानं (न?) निवेशश्च कृतस्तेन महात्मना । तुष्टेन देवदेवेन कुष्ठरोगो विनाशितः । पद्मपुराण, सृष्टिखण्ड 13. 161-62.

evidence. Besides, it has been shown that the Mahābhārata and the Brahmāṇḍapurāṇa give as synonyms of Śiva such words as Kāla, Kālapūjita and Kālanātha. It is quite possible that the Purāṇa passages on which Prof. Mirashi relies were interpolated long after 800 A.D. His arguments (on pp. 39-40) about Arab chroniclers referring to the sun temple at *Multān* do not prove anything material about even Kālapriya town, much less about Kālapriyanātha. There are yet no critical editions of the Purāṇas and every chapter and verse of the Purāṇas is suspect, as argued by several scholars and by the present author (vide p. 838 of H. of Dh. Vol. V). Prof. Mirashi quietly assumes ('Studies &c' I. p. 40) that Sutīra in the extract quoted by him on p. 38 is Konārka. In the first place he himself admits (on p. 38) that for 'Sutīre' some mss. record Muṇḍīre. In the next place, Sutīre means 'on a good shore' and that word has to be read in relation to the verses he quotes on the same page. Therefore, Sutīre must relate to Udayācala occurring in verse 55. Koṇārka cannot be said by any stretch of the imagination as being on Udayācala. The pressing into service of Koṇārka is quite unavailing for proving that Kālapriya (on p. 38) means Kālapriyanātha. The same argument whereby he proposes to question the identity of Mahākāla and Kālapriyanātha (on p. 37 of 'Studies &c Vol. I) may be used against him for asserting that Kālapriya of the Varāhapurāṇa is not the Kālapriyanātha of Bhavabhūti. Though Bhavabhūti may not have been an ardent or bigoted Śaiva, the maṅgala verses of the Mālatīmādhava are addressed to Śiva and Gaṇeśa, while the sun does not figure in the maṅgala verses of any of his three dramas. The citation of the verse in praise of the sun in Mālatīmādhava I. 3 (or I. 5 in some editions) is of no avail. That verse occurs after two maṅgala verses (after four maṅgala verses in some editions). One fails to understand why Prof. Mirashi brings the sun temple at Koṇārka in the argument. Koṇārka is on the seashore in modern Orissa, about 24 miles northwest of Jagannāthapurī. The existing Koṇārka temple was built by the Gaṅga king Narasiṁhadeva (1238-1264 A.D.). Dr. Mirashi has produced no reliable evidence whatever to prove that a wellknown temple of the Sun existed before at least 700 A.D. on or near the site of the present Koṇārka

temple. The Varāhapurāṇa expressly says that one shrine is on the 'rising mountain.' No one can say that the Sun temple at Koṇārka is situated on the rising mountain. Udayācala so far as Bhāratavarṣa is concerned must be in the eastern parts of India and not in Orissa. It is clear from its position[23] that the verse in praise of the rising sun in the Mālatīmādhava is not at all a verse of the nature of Maṅgala to a work and is uttered by the Sūtradhāra at the end of the Nāndī (the maṅgala verse or verses), after he faces the audience and on seeing the orb of the sun rising on the horizon. As all the three dramas were first presented in the *yātrā* of Kālapriyanātha it would have to be presumed that Bhavabhūti was present at the time of each presentation by the actors with whom he was on very friendly terms and to whom he had entrusted them. The dramas were certainly composed at different periods probably separated by a good many years in each case. From this it would have to be presumed that, though the author hailed from the eastern part of Berar (conceding for the present Prof. Mirashi's identification of Padmapura), Bhavabhūti lived for years at Kālpi (if we accept Prof. Mirashi's identification of Kālapriyanātha as the Sun temple of Kālpi). There is not an iota of direct or indirect evidence testifying to Bhavabhūti's long or frequent stay at Kālpi. Bhavabhūti nowhere states that he basked in the sunshine of royal favour. For the patronage of Bhavabhūti by Yaśovarman, king of Kanoj (which matter will be discussed a little later), we have to rely on the Rājataraṅgiṇī of Kalhaṇa composed about four centuries after Bhavabhūti and it is quite possible that Kalhaṇa relies on mere tradition and at the most on a verse in the Gaüḍavaho itself (to be cited later).

If Kālapriya in the Varāhapurāṇa is to be taken as Kālapriyanātha as Prof. Mirashi insists, there is no reason why the other three shrines are not shown by him to have ever been known with a name including 'Nātha' therein.

23. Vide मालती० pp. 5-7 of Dr. Bhandarkar's edition of 1905; नान्द्यन्ते सूत्रधारः। अलमतिविस्तरेण। (पुरतोऽवलोक्य)। अये उदितभूयिष्ठ एष भगवानशेषभुवनद्वीपदीपस्तपनः। तदुपतिष्ठे। (प्रणम्य)। कल्याणानां त्वमसि०. It should be noted that the play (of Mālatīo) was first presented in the morning.

Supposing Kālapriya is modern Kālpi it is, as he says ('Studies' Vol. I. p. 41), 75 miles to the south of Kanoj. In the Rājataraṅgiṇī Bhavabhūti is said to have been patronized by king Yaśovarman of Kānyakubja (Kanoj). No reason can be offered or is offered why he did not put his dramas or at least the Uttararāmacarita (which he composed when he was of mature intellect, as the last verse of the Uttararāmacarita states) on the stage at Kanoj which was the capital of his supposed patron Yaśovarman. All the above arguments presuppose that the correct reading is only Kālapriyanātha; but if the correct reading be Kālapriyānātha the whole argument of Prof. Mirashi miserably fails. Kālapriyā would be Ambikā or Kālī or Gaurī and her *nātha* would be Śiva. Prof. Mirashi mentions (in 'Studies' Vol. I. p. 40) a passage from Rājaśekhara's Kāvyamīmāṁsā.[24] There is a discussion in that work and several views are mentioned. Rājaśekhara says that the directions of places should be calculated taking Mahodaya as the basis; others said that directions of places are not fixed but are relative and among the instances he states that the place which is to the south of Gādhipura is to the north of Kālapriya. Here Gādhipura is the city of Kanoj and

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24. विनशनप्रयागयोर्गङ्गायमुनयोश्चान्तरमन्तर्वेदि । तदपेक्षया दिशो विभजेतेत्याचार्याः । 'तत्रापि महोदयं मूलमवधीकृत्य' इति यायावरीयः । 'अनियतत्वाद्दिशामनिश्चितो दिग्विभागः' इत्येके । तथाहि । यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः, यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तरः, इति । काव्यमीमांसा p. 94. The words तथाहि &c are really explanatory of the view of 'एके' and the word 'यः' therein refers to दिग्विभागः, the nearest noun that precedes. महोदय, गाधिपुर and कालप्रिय are all towns. We donot know what places were called वामनस्वामिन् and ब्रह्मशिला. But out of the five places occurring in this passage three are certainly towns. There is no word like आयतन or देवालय or मन्दिर in this passage and it is most gratuitous to assume that the passage contains references to the temples in these cities of महोदय, गाधिपुर and कालप्रिय. कालप्रियनाथ applied to a shrine of Śiva may be dissolved and explained in various ways e.g. कालस्य प्रियः (पूजितः) स चासौ नाथश्च or कालः प्रियः यस्य स चासौ नाथश्च. As already shown काल, कालपूजित and कालनाथ are among the names of Śiva in the महाभारत.

Kālapriya may be some other town or Kālpī. There is nothing to show that in this passage directions or *distances* of *temples* are intended. On the contrary, Mahodaya and Gādhipura mentioned in this passage are not temples but cities and therefore Kālapriya would have to be taken as some town and nothing more. How people are swayed by some preconceived notions is shown by the author of the notes on the Kāvyamīmāṁsā, who (on p. 243) regards Kālapriya as equal to Kālapriyanātha and concludes that the latter must have been a part of Kanoj (this would be opposed to what Prof. Mirashi says) and (on p. 294) boldly asserts that holding Kālapriyanātha as the deity in Padmapura or as Mahākāla is fanciful. This is an example of how research becomes vitiated by conjectures and carelessness. People make conjectures, often assume what is to be proved by independent evidence and do not see that they are arguing in a circle; and the worst thing is that the mere conjectures of well-known writers are taken by later writers as established conclusions. It has been observed by D. H. Gordon in his Introduction to 'Prehistoric Background of Indian culture' (1958) that much that is purely speculative is often set down in generalised accounts of matters of facts'. This dictum applies not only to prehistoric matters but also to ancient Indian History, chronology and culture.

It may be added here that interesting light is shed by the Chinese traveller Hiouen Thsang (whose name is also written by Western Scholars as Hsuan Thsang or Yuan Chwang) and Al-beruni on the confused Puranic accounts of Sun temples. The Chinese traveller (1629-645 A.D.) states that the image of the Sun at Multan was cast in yellow gold and ornamented with rare gems (Beal's Buddhist Records of the Western World, 1906, Vol. II p. 274). He says not a word about a Sun Temple at Kalpi. Al-beruni, on the other hand, says that the famous idol of Āditya at Multan was a wooden one, was covered with red cordovan leather and in its eyes there were two red rubies and that the festival in honour of the Sun was called "Sāmbapurayātrā" (Sachau's Tr. 1910, Vol. II. p. 184) and that it was served by Magas (Vol. II p. 121). This makes it certain that Multan had a Sun temple in the first half of the 7th Century with a golden image, while four centuries later (in 1030 A.D. when Al-beruni wrote)

the image was one of wood. It is very likely that the golden image of the Sun at Multan disappered owing to floods, pillage or mis-appropriation and in its place a wooden image was established. This wooden image of the Sun at Multan is referred to by the Bhaviṣya Purāṇa (Brāhma Parva, chap. 129, 4-6) as established by Sāmba in Mitravana (on river Candrabhāgā), that it had been chiselled in Śākadvīpa by Viśvakarmā from the Kalpavṛkṣa and came down floating in the river Chandrabhāyā, as the Bhaviṣyapurāṇa expressly states in I. 129. 12 (Śāka-dvīpe bhramim kṛtvā rūpam nirvartitam mama). Therefore, it follows that the wooden Sun image at Multan was established after 650 A.D. and before 1000 A.D. When the Varāha Purāṇa says (in 177.51 ff) that the Purāṇa called Bhaviṣya was reconstructed and when it refers to several temples of the Sun in addition to that in the Bhaviṣya it follows that it is much later than the Bhaviṣya-purāṇa. It should be noted that the Bṛhatsaṁhitā of Varāhamihira (about 500-550 A.D.), chap. 57 (verses 46-48 Dwiwedi's ed.) describes the characteristic features of the image of the Sun, which should be clad in the dress of Northerners and remarks that it should be covered from the feet to the chest, and that it should have a girdle round its waist (like the Parsis).[25] There is some doubt as to whether Mūlasthāna (Multan) and Sāmbapura are identical or different. The Varāhapurāṇa (B. I. ed. 177, 51 ff) seems to indicate that they are different, but the Bhaviṣya (Brāhma-parva chapters 72.4-6, 129-16 and 140. 1-2) suggest that they are identical. Alberuni (Sachau, vol. I p. 298) quotes Utpala as saying that Multan was originally called Kāśyapapura, then Haṁsapura, then Bagapura, then Sāmbhapura and then Mūlasthāna (ed. of 1888).

It appears to the present author that the most probable view is that Kālapriyānātha is the name of a local shrine of Śiva at Padmapura, wherever that town may have been situated. The next probable view is that it is the Mahākāla temple of Ujjayinī. The view that the dramas were presented at

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25. The word '*Viyadga*' (or rather Viyaṅga) in Bṛhatsaṁhitā 57. 47 is rendered as "Sārasana" by Utpala, which, according to the Amarakośa, means "यत्तु मध्ये सकञ्चुकाः बध्नन्ति तत्सारसनं ."

Kālpī and that the Yātrā of Kālapriyanātha means the Yātrā of the Sun has the least probability, if at all. The temples of the Sun as those of Brahmā have been throughout the ages very few and far between in the whole of India, while those of Śiva, Viṣṇu and their avatāras have been innumerable.

There are extremely difficult and controversial questions about Bhavabhūti's identity. Pandit's Indtroduction to the edition of the Gauḍavaho of Vākpatirāja shows that in a ms.[26] of the Mālatīmādhava about four or five hundred years old the colophon at the end of the third Act ascribes it to a pupil of Kumārilabhaṭṭa, the colophon at the end of the 6th Act states that the author of the drama is Umbekācārya, who received literary greatness by the favour of Kumārila-svāmin, while the colophon at the end of the 10th Act attributes it to Bhavabhūti. Two distinct questions arise, viz. whether Bhavabhūti was a pupil of Kumārilabhaṭṭa and whether Umbeka was another name of Bhavabhūti. The commentary called Vibhāvanā on Viśvarūpa's Bālakrīḍā, a commentary on Yāj. Smṛti, has a verse[27] in which obeisance is made to Viśvarūpa known also as Bhavabhūti and Sureśa (Sureśvara). The Śaṅkaravijaya of Ānandagiri states that Maṇḍana was the husband of Kumārilabhaṭṭa's sister (pp. 236-7 of B. I. Ed. of 1867). According to that work, therefore, Kumārila-bhaṭṭa and Maṇḍana were contemporaries and according to Śaṅkaraḍigvijaya (VII. 120) Kumārila died before the disputation between Maṇḍana and Śaṅkarācārya. The Śaṅkara-digvijaya of Vidyāraṇya (VII. 116) identifies Umbeka[28]

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26. इति भट्टकुमारिलशिष्यकृते मालतीमाधवे तृतीयोऽङ्कः, इति श्रीकुमारिलस्वामिप्रसाद-प्राप्त-वाग्वैभव-श्रीमदुम्बिकाचार्यविरचिते मालतीमाधवे षष्ठोऽङ्कः, इति श्रीमद्भवभूतिविरचिते मालतीमाधवे दशमोऽङ्कः । Pandits' Intro. to Gauḍavaho p. CCVI ff.

27. यत्प्रसादादयं लोको धर्ममार्गस्थितः सुखी । भवभूतिसुरेशाख्यं विश्वरूपं प्रणम्य तम् ॥ quoted by M. M. T. Ganapati Śastri in his Introduction to the Bālakrīdā (p. 3) in Trivandrum S. S.

28. उम्बेक इत्यभिहितस्य हि तस्य लोकैरुम्बेति वान्ववजनैरभिधीयमाना । शङ्करदिग्विजय VII. 116. This states that मण्डन was popularly called उम्बेक and his wife was called उम्बा or उंबा; इत्थं प्रतिज्ञां कृतवत्युदारां श्रीशङ्करे भिक्षुवरे स्वकीयाम् ॥ स विश्वरूपो गृहमेधिवर्यश्चक्रे प्रतिज्ञां स्वमतप्रतिष्ठाम् ॥ शङ्करदिग्विजय VIII. 63.

and Maṇḍana (who lived in Māhiṣmatī) and the same work appears to identify Viśvarūpa and Maṇḍana (VIII. 32, 63). The Citsukhī of Citukha appears to imply that Bhavabhūti, author of the Mālatīmādhava, is identical with Umbeka, while the commentary called Nayanaprasādinī on Chitsukhī expressly states that they are identical.[29] Umbeka wrote a commentary called Tātparyaṭīkā on the Ślokavārtika of Kumārila and a commentary on the Bhāvanāviveka of Maṇḍana, the first being printed in the Madras University Sanskrit Series with a lengthy Introduction by Dr. Kunhan Raja and the 2nd in the Prince of Wales Sarasvatibhavana Texts (by Dr. Ganganath Jha). Kamalaśīla, pupil of the Buddhist philosopher Śānta-rakṣita, author of Tattvasaṅgraha, who flourished between 705-762 A.D. (Foreword to G. O. S. ed. p. XVI) and criticizes the kārikās of Kumārila without naming him, names Kumārila several times and comments on the views of a writer cited as Oveyaka (generally identified with Umbeka by scholars). Kamalaśīla may be held to have flourished about 760-800 A.D. Therefore, Oveyaka (or Umbeka) must in any case be earlier than 760 A.D. and may be earlier still. The result of all this tangle is that five names (Bhavabhūti, Umbeka, Maṇḍana, Viśvarūpa, Sureśvara) were supposed by some medieval Sanskrit writers to be borne by the same person. It may be noted that the verse 'ye nāma kecidiha' which occurs in the Mālatīmādhava occurs at the beginning of the Tātparyaṭīkā of Umbeka. This deepens the mystery. There is considerable literature on these five names. It is not proper to burden this Introduction meant for a students' edition of the Uttararāmacarita with too many discussions. Those interested may read the contributions noted[30] below and draw their own conclusions.

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29. तया आप्तवाक्यं शब्द-प्रमाणमिति नैयायिकानामपि (अलक्षणम्) । 'आप्तोदीरितवाक्येषु मालतीमाधवादिषु । व्यभिचारान्न तद्युक्तमाप्तत्वस्यानिरुक्तितः ॥' स्वकपोलकल्पितमालतीमाधवादिवाक्येषु प्रामाण्याभावादतिव्याप्तिः । नहि पुराप्त एव सन् नाटकनाटिकादिप्रबन्धविरचनमात्रेणानाप्तो भवति भवभूतिः । उक्तं चैतद्भट्टोम्बेकेन । चित्सुखी (Nir. ed. 1915) p. 265. The com. नयनप्रसादिनी comments 'भवभूतिरुम्बेकः । एतदेव ग्रन्थान्तरस्थेन तद्वचनेन संमतयति, उक्तं चैतदिति ।'

30. (1) Dr. Jha notes in his Introduction to the edition of Bhāvanāviveka (p. 2) that the name of Umbeka is variously

The present author has dealt with the questions of identity and dates in his History of Dharmaśastra Vol. V. pp. 1188-1199 (about Prabhākara, Kumārila, Maṇḍana, Umbeka, Viśvarupa and Sureśvara) and his conclusions are: that Prabhākara is certainly later than Kumārila but that it is not certain whether he was a disciple of Kumārila (p. 1193), that Kumārila flourished between 650-700 A.D. (p. 1198); that Maṇḍana quotes verses of Kumārila, was a younger contemporary of Kumārila and certainly later than Kumārila and his literary activity may be placed between 680-720 A.D. (p. 1198); that Umbeka and Maṇḍana are not identical (p. 1194), but that Umbeka was a pupil of Kumārila and wrote a commentary on the Ślokavārtika of Kumārila and on Bhāvanāviveka of Maṇḍana and flourished about 700-750 A. D. (p. 1198); that Umbeka and Bhavabhūti are very likely identical, though the evidence cannot be said to be

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given as ओंवेक, औवेक, उम्वेक. (2) Proceedings of the 2nd Oriental Conference (at Cal. 1923) pp. 410-412; the conclusion of Prof. Kuppuswami Sastri's paper on 'Prābhākara school' being that Bhavabhūti and Umbeka are identical and that he, Prabhākara and Maṇḍana were all Bhaṭṭakumārila's pupils; (3) Proceedings of the 3rd Oriental Conference (Madras 1925) pp. 480-481; (4) J. B. B. R. A. S. for 1925 pp. 205-207 (the present author on the identity of Viśvarūpa and Sureśvara); (5) Quarterly Journal of Andhra H.R.S. for January 1927 pp. 125-129 by Pandit S. R. Ramnath Sastri r, where Bhavabhūti is idetified with all except Maṇḍana; (6) J. B. B. R. A. S. for 1928 pp. 289-293 (the present author on Maṇḍana, Umbeka, Bhavabhūti and Sureśvara and for the conclusion that Maṇḍana is earlier than Sureśvara by about 100 years); (7) A. B. O. R. I. Vol. 18 pp. 121-157 by Prof. Kuppusvami Sastri on the 'Maṇḍana and Sureśvara equation in the History of Advaita' strongly supports the view that Maṇḍana and Sureśvara are not identical; (8) Prof. Kunhan Raja's lengthy Intro. to the edition of the Tātparyaṭikā of Umbeka on the Ślokavārtika; (9) 'Journal of Indian History' Vol. XV. pp. 320-329; (10) Prof. S. K, De's 'Dramatic art and Technique in I. H. Q. Vol. 19, pp. 101-118; (11) The present author's paper in Prof. De Felicitation Volume (printed as a Bulletin of the Deccan College Research Institute) which is elaborated in the History of Dharmaśāstra as noted by him above.

overwhelming (pp. 1194, 1198); that Maṇḍana and Viśvarūpa are not identical (p. 1194); that Viśvarūpa and Sureśvara are identical, the name Sureśvara being assumed by Viśvarūpa after he became a Sannyāsin and disciple of Śaṅkarācārya (p. 1198) and his literary activity may be placed between 800-840 A.D.

Prof. Mirashi negatives the identity of Bhavabhūti and Umbeka mainly on two grounds viz. (1) they flourished at different times and (2) that their names suggest that they belonged to different parts of the country ('Studies' Vol. I. p. 52). The first argument is worth little. Most of our dates about authors in ancient and medieval times are mostly fluid or approximate. He himself assigns Umbeka mentioned by Kamalaśīla to 775-800 (*ibid.* p. 45). This is an arbitrary date. Umbeka could as well have been living in 750 A.D. Bhavabhūtī has been assigned to the 1st quarter of the 8th century by most scholars. It is quite possible that he continued to live in the 2nd quarter of that century. Prof. Mirashi, without himself examining the evidence, relies entirely upon what Dr. Kunhan Raja says in his Intro. to Tātparyaṭīkā of Umbeka ('Studies' Vol. I. pp. 44-45). The present author has shown (on pp. 1194-95 and notes 1950-51 of Vol. V of H. of Dh.) that Umbeka was a pupil of Kumārila and that Dr. Raja has not correctly explained certain remarks of Umbeka. Therefore, it is also altogether wrong to say categorically that Bhavabhūti and Umbeka flourished at different times. It is possible that Bhavabhūti after he had established his reputation as a great dramatist and a learned man essayed the composition of some works on a difficult Śāstra and wrote it in Southern India and therefore came to be called Umbeka or Ombeka or Oveyaka. If we suppose that Bhavabhūti attained fame as a dramatist at 45 or 50 and then began to write on Mīmāṁsā he could easily have written in his old age, say at 70 or even 80, a work on Mīmāṁsā. If Bhavabhūti was born about 680 A.D. he could have written a work in 750 or 760. The literary activity of a man may extend over 50 or even 60 years. The present author published his edition of the Sāhityadarpaṇa in 1910 at the age of thirty and his last volume of H. of Dh. is being published in 1962, 52 years after the first work was published. Bhavabhūti is a Sanskrit name, while Umbeka has the appear-

ance of a non-Sanskritic name. This is the 2nd ground on which Prof. Mirashi relies for his statement that Bhavabhūti and Umbeka belonged to different parts of India. This is not a very adequate ground for holding them to be separate individuals. Prof. Mirashi himself tries to show that Bhavabhūti was for years at Kālpī and knew intimately vast tracts of India from Kālpī, East of Berar to Pañcavaṭī and parts to its south. He was quite aware of Śrīparvata, the home of Yogic practices and Śākta terrible rites and in Mālatīmādhava X. 14 it is expressly stated that Mādhava flew from Śrīparvata to Padmāvatī through the air along with Saudāminī. It is quite possible that the name Umbeka might have something to do with Umā pronounced as Umma in Pali and may have been pronounced as Umbā in South Indian languages. From Umbā words like Aumbeya and Aumbeyaka may be formed (Umbāyāḥ ayam iti Aumbeyaḥ). It may be that his mother's name was Umā or Umbā and so Bhavabhūti when he went to the south for acquiring proficiency in Mīmāṁsā he might have been called Aumbeya or Aumbeka, shortened into Umbeka. An analogical case is found in Rājaśekhara's Kāvyamīmāṁsā, where it is said that Gaurī or Bhavānī created the Sāhityavidyāvadhū for melting or netting the heart of Kāvyapuruṣa and that this *vadhū* is called Aumeyī (by Rājaśekhara on pp. 8-9) from Umā (a name of Gaurī or Bhavānī). It is for scholars from South India proficient in Sasnkrit and early literature in South Indian languages (particularly Tamil), to authoritatively explain the origin of the name Aumbeka or Umbeka. The present author has only made a conjectural suggestion and it is for South India scholars to say how far it may be acceptable.

In this connection, the present author has to bring to the notice of scholars certain matters that lead to the possibility that Bhavabhūti was quite familiar with the Draviḍa country and its modes of speech or at least lived in it for years. The commentator Ghanaśyāma, who was born in 1700 A.D. and was a Maharashtrian in the service of king Tukkoji of Tanjore as minister, infers from several modes of expression in the Uttararāmacarita that Bhavabhūti was a Drāviḍa. For example, when in Act II (after verse 7) Vāsantī learns that Lakṣmaṇa's son Candraketu is the commander of the guards

of the Aśvamedha horse, she ejaculates 'hanta mātar jīvāmi', on which Ghanaśyāma remarks 'this is the natural mode of expression for Drāviḍa women and it should be inferred that here the poet exposes himself as having been a Drāviḍa'. Similar remarks about the author of Uttararāmacarita being a Drāviḍa are made on p. 64 (in Act III before verse 17) and again on p. 139 in Act VI verse 37 on the word 'akuṅkuma). The Pūrvamīmāṁsā system was far more studied in South India and in Kerala from about the 6th century onwards than in many other parts of India and it is within the bounds of possibility that Bhavabhūti studied the Mīmāṁsā system there and composed commentaries on some Mīmāṁsā works and then came to be called Umbeka by writers of South India. There is one further indication that points to the familiarity of Bhavabhūti with South India and with Kerala particularly. In the extremely long Prakrit speech of Lavaṅgikā in Act III of the Mālatīmādhava which is eloquent about the lovelorn state of Mādhava in Padmāvatī occurs a passage in which reference is made to the rosy cheeks of fair Kerala beauties feigning to be angry in amorous sport (p. 87 of Nir. ed. and p. 155 of Bhandarkar's ed.).[31]

THE WORKS OF BHAVABHŪTI

The only works now known as Bhavabhūti's are the three dramas, Mahāvīracarita, Mālatīmādhava and Uttararāmacarita. In such anthologies as the Śārṅgadharapaddhati, the Saduktikarṇāmṛta of Śridharadāsa, the Sūktimuktāvali of Jalhaṇa, the Rasikajīvana of Gadādhara many verses of Bhavabhūti are quoted, over a dozen of which cannot be traced

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31. The relevant Prākrit passage may be rendered in Sanskrit as follows : कथं चेमानि रमणकेलिकलहकोपरागपल्लवितकेरलीकपोलकोमलोद्वेलविमलचन्द्रिकोद्दामदलिततिमिरावरणानि विभावरीमुखानि ।. Bhavabhūti who must have been at Padmāvatī often and long could very well have referred to the rosy cheeks of the women from north or central India, particularly when the place of occurrence was Padmāvatī in Central India and Kerala need not have been brought in at all.

to any of his three dramas.[32] It is not unlikely that he wrote also some other poetic or dramatic work but such a work has not yet been found.

In the Bhojaprabandha of Ballāla we read that Kālidāsa, Bhavabhūti, Bāṇa, Mayūra and a number of other poets were contemporaries and engaged in the court of king Bhoja of Dhārā, a great patron of literature, in many trials of wit. Almost all these stories have no historic basis. For example, Kālidāsa preceded Bhavabhūti by at least three or four centuries. One story, however, is worth mentioning. It is said that Bhavabhūti composed his Uttararāmacarita and took it to Kālidāsa who was engrossed in a game of chess. Kālidāsa asked Bhavabhūti to read the play while he himself continued the game of chess. After the whole play was read to Kālidāsa, the latter praised it as a very creditable performance, except that there was an anusvāra too much. This refers to the verse 'kimapi' (I. 27) and Kālidāsa said that the verse should read 'rātrireva vyaraṁsīt' instead of 'rātrirevam'. Of course 'rātrireva' yields a happier meaning.

THE DATE OF BHAVABHŪTI

Although our knowledge of the personal history of Bhavabhūti is very meagre, fortunately there are sufficient materials for fixing within narrow limits the time when he must have flourished.

The Rājataraṅgiṇī of Kalhaṇa composed about 1158-9 A.D. refers to king Yaśovarmā of Kānyakubja who is said by him to have patronized the poets Vākpatirāja, Bhavabhūti and others.[33] It is stated in the Rājataraṅgiṇī that Yaśovarmā

32. The सदुक्तिकर्णामृत of श्रीधरदास containing 2380 verses and written in *śake* 1127 (i.e. 1205-6 A.D.) quotes as Bhavabhūti's the following striking verse 'कां तपस्वी गतोऽवस्थामिति स्मेराविव स्तनौ । वन्दे गौरीघनाश्लेषभवभूतिसिताननौ ॥ .' Compare note 4 with puns on the word भवभूति. Vide H. of Dh. Vol. I. p. 300 for the verses about the date of सदुक्तिकर्णामृत.

33. कविवाक्पतिराज–श्रीभवभूत्यादिसेवितः । जितो ययौ यशोवर्मा तद्गुणस्तुतिवन्दिताम् ॥ राजतर० IV 144 (Stein's ed.). Some mss. read कविवर्वाक्पति०

was vanquished by Lalitāditya, king of Kashmir.[34] Vākpatirāja was the chief court poet of Yaśovarmā and composed a prākrit poem called Gaūḍavaho. Vākpatirāja states that in his rugged (or enormous) compositions flash forth certain excellences, as if they were the particles of the nectarean poems springing from the ocean of Bhavabhūti.[35] So Vākapatirāja wrote this probably some years after his contact with and study of the works of Bhavabhūti. As Vākaptirāja refers to an eclipse of 733 A.D. the Gaūḍavaho must have been written about 740 A.D., if not a little later. He does not expressly say that Bhavabhūti was patronized by Yaśovarmā. That is said by Kalhaṇa who had read the verse in the Gaūḍavaho and probably surmised that Bhavabhūti must have been patronized by Yaśovarmā, just as Vākpatirāja was patronized by Yaśovarmā. From the circumstance that Vākpatirāja wrote the Gaūḍavaho about 740 A.D. it follows that the literary activity of Bhavabhūti may be assigned to the first quarter of the 8th centur y A.D. and probably a few years more in the 2nd quarter,

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34. Kalhaṇa began his work in the year 24 of the Laukika era of Kashmir, which, according to the method of turning a Laukika year into a Śaka year (described in Dr. Bhandarkar's Report on Mss for 1883 p. 84) would be equal to *Śake* 1070 (1158-9 A.D.). Lalitāditya's accession corresponds to 693, according to Cunningham. Pandit somehow placed Lalitāditya's accession (Intro. to Gaūḍavaho, p. CCVI) between 695 and 732 A.D. But other scholars relying on Chinese sources put these dates 31 years later i.e. they say that Lalitāditya reigned between 724 and 760 A.D. or 731-767 A.D. The Gauḍavaho (in stanzas 827-831 of Pandit's edition) mentions an annular eclipse of the sun among the portentous phenomena that occurred when Lalitāditya invaded Yaśovarmā. Prof. Jacobi by astronomical calculations holds that such an eclipse was visible at Kanoj on 14th August 733 A.D. Though Lalitāditya defeated Yaśovarmā, yet he kept him on the throne and formed an alliance with him. Dr. Bhandarkar relying on Jain sources holds that Yaśovarmā died about 753 A.D. Vide pp. XIII-XVII of Dr. Bhandarkar's Introduction to Mālatīmādhava (ed. of 1905).

35. भवभूइजलहिनिग्गय-कव्वामय-रसकणा इव फुरन्ति । जस्स विसेसा अज्जवि वियडेसु कहाणिवेसेसु ॥ गौडवहो verse 799 (in Sanskrit it would be भवभूतिजलधिनिर्गतकाव्यामृतरसकणा इव स्फुरन्ति । यस्य विशेपा अद्यापि विकटेपु कथानिवेशेपु ॥).

while Vākpatirāja's literary activity may be assigned to the 2nd quarter of the 8th century A.D.

The above date for Bhavabhūti agrees with conclusions to be derived from references in other Sanskrit writers. (I) Rājaśekhara in his Kāvyamīmāṁsā (p. 48 quotes Mālatīmādhava I. 30-31 and p. 76 quotes Mālatī° III. 16) quotes verses from the Mālatīmādhava and claims in his Bālarāmāyaṇa that in his former lives he was Vālmīki, Bhartṛmeṇṭha and Bhavabhūti.[36] Rājaśekhara was the Upādhyāya of king Mahendrapāla of Kanoj, some of whose inscriptions are dated in 903 and 907 A.D. Vide the author's 'History of Sanskrit Poetics' (ed. of 1961) pp. 216-217 where it is shown that Rājaśekhara flourished towards the end of the 9th century A.D. and in the first quarter of the 10th.

(b) Vāmana's Kāvyālaṅkārasūtravṛtti (IV. 3. 6) quotes Uttararāma. I.38 (iyam gehe &c) as an example of Rūpaka and on I.2.12 quotes Mahāvīra I.54 (Dorlīlā°) as an example of the Gauḍī style. Vāmana flourished about 800 A.D. (vide History of S. Poetics, 1961, pp. 146-147). Therefore, the above date for Bhavabhūti is completely corroborated. It is, therefore, unnecessary to mention writers and works later than 800 A.D. such as Kṣemendra's Aucityavicāracarcā and Suvṛttatilaka, anthologies like Śārṅgadharapaddhati, Kavīndravacanasamuccaya, Saduktikarṇāmṛta, and works on Sanskrit Poetics and Dramaturgy such as Daśarūpa, Sarasvatīkaṇṭhābharaṇa, Kāvyaprakāśa, all of which quote Bhavabhūti's verses. There is some evidence indicating that he could not have flourished much earlier than 700 A.D. Bāṇa, who flourished in the first half of the 7th century A.D., mentions several authors and works such as Vāsavadattā, the Setubandha of Pravarsena, Bhāsa, Kālidāsa, the Bṛhatkathā,

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36. बभूव वल्मीकभवः पुरा कविस्ततः प्रपेदे भुवि भर्तृमेण्ठताम् । स्थितः पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखरः ॥ बालरामायण I.16. राजशेखर mentions मेण्ठ in काव्यमीमांसा (p. 53), as one of those that were examined in Ujjayinī as to kāvyas. According to the Rājataraṅgiṇī III. 260-262 Bhartṛmeṇṭha flourished under Mātṛgupta in the latter part of the 6th century A.D. and was the author of Hayagrīvavadha.

but he is silent about Bhavabhūti. Bhavabhūti appears to have been much influenced by Kālidāsa. In Mālatīmādhava II (before verse 8) Kāmandakī refers to the loves of Duṣyanta and Śakuntalā and of Apsaras Urvaśī for Purūravas and in III.3 she refers to the use she makes of the stories of Śakuntalā and others told by her to Mālatī. In the same drama the love-lorn Mādhava addresses a cloud in two verses (Act IX. 25-26) both in the Mandākrāntā metre which resemble in diction and sentiments the verses of the Meghadūta (viz. (कच्चित्सौम्य० in उत्तरमेव 53, सुरपतिधनुश्चारुणा in उत्तरमेघ 14 and आशाबन्धः कुसुमसदृशं in पूर्वमेघ). The reference in the first Act of the Uttararāmacarita to the painting of Rāma's career is probably suggested by the words of Kālidāsa in the Raghuvaṁśa XIV. 15 and 25, but he makes a different and a charming use of it. The recognition scene in Act VI of the Uttararāma. is artistically imagined and competes with a similar scene in the Śākuntala. The fact that Bhavabhūti employs long and involved compounds profusely in prose passages and sometimes even in verses implies that he flourished at a time when the dicta of writers on Poetics like Daṇḍin (in Kāvyādarśa I. 80) prescribed that long compounds were of the essence of prose (i.e. about 700 A.D. and afterwards).[37]

LITERARY ESTIMATE OF BHAVABHŪTI'S WORKS

Bhavabhūti was conscious and proud of his own poetic powers and calls himself master of speech (vide n. 12). We may unreservedly accept this estimate of his own powers. The two greatest names among classical Sanskrit poets and dramatists are those of Kālidāsa and Bhavabhūti. Though he lacks Kālidāsa's modesty, polish, art and technique, the traditional verdicts of medieval Sanskrit critics have been that Bhavabhūti is supreme in depicting the sentiment of Karuṇa-rasa (pathos)

37. For example, vide Lavaṅgikā's speech in Mālati० (III p. 75 in Nir. ed. and pp. 130-31 of Dr. Bhandarkar's ed.), anothor long speech in Act III (pp. 83-87 Nir. ed. and pp. 143-156 of Bhandarkar's ed.), Kalahaṁsa's speech in Act VI p. 142 and Act VIII pp. 197-8. in Nir. ed.) and Madayantikā's speech in Mālatī. Act VII pp. 176-179 (Nir. ed.).

and that in the Uttararāmacarita Bhavabhūti excels (all).[38] The Uttararāmacarita is, according to the poet himself (VII. 20), a product of his mature intellect. The problem before the poet was how to bring about a union of hearts between Rāma who had abandoned Sītā without any fault of hers and Sītā who had suffered undeservedly. In this Drama Bhavabhūti, cleverly manipulating several incidents, brings about a re-union of the hearts. But it must be said that his work as a literary artist is most uneven. Alongside of passages unrivalled in their beauty, force and loftiness of sentiment, there are others that are marred by verbosity and slovenliness. Some of the merits of Bhavabhūti may be briefly noticed here, particularly in relation to the Uttararāmacarita.

1. The tone of the whole drama and of every part of it is highly elevated. Every one of the characters portrayed is an ideal one in its own way. Even the spy Durmukha is portrayed as a public servant who honestly does his duty to his lord and master, though with great reluctance and sorrow. It is not necessary to say much about Rāma and Sītā, the hero and heroine of the drama, since they have been cherished in India for untold ages as the paragons of manly and womanly virtues respectively. In the Uttararāmacarita he draws the finest picture of conjugal love and affection, particularly in the two verses I.38 ('iyam gehe') and 39 ('advaitam'). In the Mālatīmādhava (VI.18) he makes a similar remark.[39] His idea of real friendship is nobly expressed in the words of Sugrīva in Mahāvīracarita V. 59 and by Kāmandakī in Mālatīmādhava (I.12).[40]

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38. कारुण्यं भवभूतिरेव तनुते । is the traditional verdict, while another is उत्तरे रामचरिते भवभूतिर्विशिष्यते, which is quoted from विक्रमार्क by Ghanaśyāma (p. 4 of our ed.); vide also भवभूतेः सम्बन्धाद्भूधरभूरेव भारती भाति । एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा । आर्यासप्तशती I. 36 of गोवर्धनाचार्य. The reference is to भवभूति's own verse in उत्तरराम I. 28 जनस्थाने शून्ये विकलकरणै-रार्यचरितैरपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ॥

39. प्रेयो मित्रं बन्धुता वा समग्रा सर्वे कामाः शेवधिर्जीवितं वा । स्त्रीणां भर्ता धर्मदाराश्च पुंसामित्यन्योन्यं वत्सयोर्ज्ञातमस्तु ॥ मालती० VI. 18.

40. प्राणैरपि हिते वृत्तिरद्रोहो व्याजवर्जनम् । आत्मनीव प्रियाधानमेतन्मैत्रीमहाव्रतम् ॥ महावीर० V. 59; प्राणैस्तपोभिरथवाभिमतं मदीयैः कृत्यं घटेत सुहृदो यदि तत्कृतं स्यात् ॥ मालती० I. 12.

2. Bhavabhūti is unrivalled in his treatment of deep and tender human feelings. The Uttararāmacarita contains many verses that reach the high water mark of tenderness and pathos[41] (particularly in Act III). The poet himself expresses the nature of Rāma's grief in Uttararāmacarita III. 1. Bhavabhūti is very happy in his description of the actions of young boys in Act IV and his portrayal of a child of tender age in IV.4 is unrivalled. He is not only great in depicting love and pathos but he shows great skill in depicting *raudra* and *bībhatsa* rasas also in Mālatī.

3. He had a great command over Sanskrit and was a master of appropriate style and expressions. He often composes verses where the sound is an echo to the sense.[42] Where intense feelings are to be depicted he employs simple and forcible language and gives up his fondness for compounds (vide Uttara.II.27,III.31, 37, 45, IV.13, VI.11, 12, 14, VII.6). Sometimes he feels difficulty in properly characterising the deep and surging emotions in the heart of his noble characters and states that the mental state at such moments is indefinable and incomprehensible.[43]

4. Bhavabhūti is remarkably free from the conventions of classical Sanskrit poets (even including Kālidāsa), such as the cooing of the cuckoo, the mango blossom, Aśoka and similar trees and the exciting influence of the moon. He hardly ever refers to the note of the cuckoo.

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41. Vide उत्तर० I. 43-46, 49, III. 25-27, 38. In the गर्भनाटक (Act VII) भवभूति indicates his emphasis on pathos in the words of the stage-manager 'यदस्माभिरार्षेण चक्षुषा समुद्वीक्ष्य पावनं वचनामृतं करुणाद्भुतरसं च किंचिदुपनिबद्धं तत्कार्यगौरवादवधातव्यमिति ।'. Compare अनियतरुदितस्मितं (उत्तर० IV. 4 and मालतीमाधव X. 2) with शाकुन्तल 'आलक्ष्यदन्त .. मलिनीभवन्ति' VII. भवभूति is certainly happier than Kālidāsa in the metre and the alliterative words.

42. Vide उत्तर० I. 40 (हा हा धिक्०), II. 30, IV. 29 (ज्याजिह्वया), V. 5-6, 9, V. 26. The first half in this last verse employs letters and words appropriate to the sentiment of pleasure (one feels), while the second half uses words appropriate to heroic sentiment (Vīrarasa).

43. Vide उत्तर० I. 35 (विनिश्चेतुं शक्यो न सुखमिति०), III. 11 and 39.

5. Bhavabhūti is a true lover of nature in its beautiful, awe-inspiring and sublime aspects and moods. He was a minute observer and his descriptions of scenery, thick forests (like Daṇḍakā), mountain peaks, panoramaic views of mountain ranges are realistic, vivid and forceful.

We may now mention some of the shortcomings of Bhavabhūti's works.

1. Though in two of his plays he was handicapped by the fact that he chose his plots from a national epic like the Rāmāyaṇa, Bhavabhūti fails in presenting a variety of different characters such as we find in the Mṛccakaṭika or the Mudrārākṣasa. The plot of the Mālatimādhava is Bhavabhūti's own, yet he does not show consummate skill in the arrangement of incidents. Two love stories (that of Mādhava and Makaranda for Mālati and Madayantikā respectively) run parallel and the reader cannot help feeling that Makaranda is better delineated than Mādhava, the real hero and principal character in the drama, who is supposed to accept the Śākta doctrine of deriving help from goblins by offering them human flesh. The incident of Kapālakuṇḍalā carrying away Mālatī seems to be put in simply for giving the poet an opportunity to delineate *vipralambha sṛṅgāra* (love of separated lovers).

2. In all his three dramas there is no *vidūṣaka* at all. This is a remarkable matter. Bhavabhūti appears to have been of a very serious temperament. There is hardly any joke in the three dramas except perhaps Sītā's question to Lakṣmaṇa (in Act I of the Uttara.) about the picture of his wife drawn on a canvas painting of all the brothers and their wives.

3. In an ideal drama, critics say, three unities must be observed as far as possible, viz. Unity of Time (that is, the limitation of the supposed time of the drama to the actual time occupied in presenting it or to a single day), the Unity of Place (that is, the use of the same scene or room or house throughout) and thirdly unity of Action (omission of or abstention from all that is irrelevant to the development of the single plot.) These unities are not generally observed in many Sanskrit dramas. In the Uttararāmacarita, there is an interval of twelve years between the first Act and the 2nd Act, the action of the first Act is laid in Ayodhyā, but the incidents in

Acts II and III occur in or near Pañcavaṭī and Janasthāna, the rest of the action takes place in the precincts of Vālmīki's hermitage on the Ganges in quick succession. The unity of action is broken by various incidents such as Vāsantī's dialogue with Rāma when Sītā is invisibly present. His Mālatīmādhava realizes to a great extent the unity of time, as the whole action of the drama extends over only a few months.

4. Bhavabhūti indulges in very long and involved sentences and compounds especially in *prākrit* prose passages but sometimes even in Sanskrit verses and prose passages (vide M.M. pp. 28, 217-18 for Sanskrit prose, Nir. ed.). In all his three dramas containing over 880 verses there is not a single purely *prākrit* verse except the two verses in Mālatīmādhava VI. 10-11 which are the same in Sanskrit and Śaurasenī *prākrit*.[44] It is not necessary to enter here into the question how in some *prākrit* passages Mahārāṣṭrī and Māgadhī equivalents of Śaurasenī (the only *prākrit* used by him) appear (probably due to scribes). In the Mahāvīracarita, Acts III, V and latter part of Act VI are free from *prākrit*, in Acts II IV *prākrit* occurs only in the *Viṣkambhakas* (interludes) and a few speeches of Śūrpaṇakhā, Sītā and her friends and in Acts I and VII there are only a few short Prakrit speeches. In the Uttararāmacarita Acts II, V, VI (except the Viṣkambhaka) contain no Prakrit passages at all. In Acts, I, III, and IV the only Prakrit passages are the short speeches of Sītā, Kausalyā and the boy Saudhātaki and in the 7th Act, Prakrit is spoken only by Sītā. The Mālatīmādhava contains Prakrit in all the ten Acts except in the 9th. In Acts III (after verse 3 p. 75 of Nir. ed. of 1936) Lavaṅgikā's speech in Prakrit which has two adjectival clauses qualifying the breeze from a park *covers four closely printed lines*. There is another speech of Lavaṅgikā in the same Act (after verse 12 pp. 83-87) about the love-lorn condition of Mālatī in which some of the adjectival clauses cover over three closely printed lines. In the 7th Act Madayantikā makes a long speech (p. 171) in which there is an attributive clause occupying

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44. सरले साहसरागं परिहर रम्भोरु मुञ्च संरम्भम् । विरसं विरहायासं सोढुं तव चित्तमसहं मे ॥ किं वा भणामि विच्छेददारुणायासकारिणि । कामं कुरु वरारोहे देहि मे परिरम्भणम् ॥ मालती० VI. 10-11.

two printed lines. In the same Act Madayantikā indulges in probably the longest Prakrit speech in the drama (on pp. 176-179). Vide also Kalahaṁsa's speech in Act VI after verse 4 and another long speech of his in Act VIII before verse 9.

One wonders whether these long and involved Prakrit speeches were understood by the majority of the audience in the 8th century A.D. or what effect was produced by them on many in the audience who must have been totally ignorant of poetic Sanskrit or Śaurasenī. It is probable that as the drama was performed before a shrine everybody acted with proper decorum, whether the speeches were understood or not. Besides, it is quite possible that the Prakrit speeches were abridged at the time of performance or were rendered in the regional language known to all people.

5. One serious defect of Bhavabhūti, particularly in the Uttararāmacarita, is that he shows not only women, but even such a noble hero as Rāma often fainting, weeping bitterly and making reference to the vitals of his heart being cut. For example, Rāma faints (Act I. p. 26) when Durmukha whispers into Rāma's ears the popular scandal about Sītā and after verse 38 of Act III ('Hā hā devi). Rāma weeps very frequently e.g. after Act I. 49 (p. 29), on p. 66 (after III. 21); he sheds tears before Act II.18 p. 44, he sheds tears and weeps before and after VI. 28 (pp. 135-136). There is frequent reference in Rāma's words to the vitals of his heart being cut or maimed on pages 61 (hṛdaya-marmacchidaḥ kathodghātāḥ), p. 137 (almost the same words when Kuśa recites the two verses VI. 31-32), in verses III.31 (last line 'praharati vidhirmarmacchedī) and III.35 (p. 72 marmāṇi kṛtannapi kim na soḍhaḥ). Such descriptions detract a great deal from the high character of a *dhīrodātta* hero. After this it is not necessary to say much about the women characters. Sītā faints on pp. 54 (after III.6), 56 (after verse III.8) and on pp. 74 and 81). She sheds tears on pp. 18, 59, 65. Vāsantī is shown as weeping and fainting on pp. 67-68.

One of Bhavabhūti's peculiarities (it rather appears to be a blemish) is that he repeats his own verses and half verses by the dozen and also repeats *pādas* and even prose passages. Below a list of complete verses quoted by him in two or more

dramas is presented. As the present author is of the opinion that the Mahāvīracarita was his first work a beginning will be made with that work and corresponding references will be given from the Uttararāmacarita and the Mālatīmādhava. The abbreviations used here are : MV—Mahāvīracarita (Todar Mall's ed.), UT—Uttararāmacarita (the author's edition) and MM-*Mālātīmādhava (Nir. ed. of 1936). To avoid confusion* due to different numberings in other editions the first few words of all verses are set out :

1. MV I.18 (cūḍacumbita)—UT. IV. 20.
2. MV. I.42 (Brahmādayo)—UT. VI. 15
3. MV I.57 (Janakānām)—UT. I. 17 (reads last pāda as 'svayam Kuśikanandanaḥ')
4. MV II.41 (trātum lokān—UT. VI. 9
5. MV. III. 29 (Jyājihvayā)—UT. IV. 29.
6. MV.IV.33 (kintvanuṣṭhāna) –UT. I.8
7. MV. IV. 52 (Putrasankrānta)—UT. I.22 (reads third *pāda* as 'dhṛtam balye tadāryeṇa'.
8. MV. V. 13 (caturdaśa)—UT. II.15 (reads 'raṇe' for mṛdhe).
9. MV. V. 40 (iha samada)—UT. II.20 reads 'vīrut' for 'mukta' in the first pāda.
10. M.V.V. 41 (dadhati kuhara)—UT. II.21—MM. IX. 6.
11. M.M. I.27 (vyatiṣajati)—UT. VI. 12.
12. M.M. IV. 7 (suhṛdiva)—UT. IV. 15.
13. M.M. VIII 3 (Jīvayanniva)—UT. I.34.
14. M.M. IX. 12 (dalati hṛdayam)—UT. III.31
15. MM. IX. 14 (etasmin mada)—UT. I.31 (part of last *pāda* slightly different).
16. MM. IX. 20 (mātar mātar dalati)—UT. III. 38 (first *pāda* begins 'hā hā devi sphuṭati hṛdayam).
17. M.M. IX. 34 (līlotkhāta)—UT. III. 16 (reads 'yat snehāt' for 'na snehāt').
18. MM X. 2 (aniyata)—UT. IV. 4.

MM. IX. 54 (vyatikara iva) again occurs as MM. X. 8 but uttered by a different character; the first quarter appears in UT. V. 13. UT. II. 19 (na kiñcidapi) occurs again in UT. VI. 5 as 'akiñcidapi' uttered by a different character. It will be seen from the above that eighteen whole stanzas are repeated

and one of them (No. 10 'dadhati kuhara') occurs in all three dramas. Repetitions of single quarters occur at least two dozen times and therefore no attempt is made here to set out these. The following is a list of half verses that are repeated.

MV		MM		UT.
I. 5	(yathārtha) :	I. 9		
I. 19	(Gautamaśca)			I. 16
II. 45	(sambhūyeva)	V. 9		
II. 46	(amṛtādhmāta.)			VI. 21
IV. 27	(tīrthodakam)			I. 13
		VI. 8	(mlānasya)	I. 36
		IX. 9	(svayam)	I. 18
V. 42	(2nd half)	IX. 24		
		IX. 51	(naisargikī)	I.14
		X. 13	(ko nāma)	VII. 4

One characteristic of Bhavabhūti which makes his writings charming and impressive is his fondness for writing passages that have become proverbial. A few of these from the Uttararāma alone are mentioned here. viz. I. 10, I.13 (latter half), I.14 (latter half), II. 2, 4, 7, 19 (repeated in VI.5), III. 29, IV.11 (last quarter 'guṇāḥ pūjasthānam guṇiṣu na ca liṅgam na ca vayaḥ), V. 30, VI. 11-12 (snehaśca nimittasavyapekṣa iti vipratiṣiddham-etat)—M.M. (after I.26). Kausalyā's words in Uttararāmacarita (after IV. 18) 'sulabhasaukhyam tāvadbālatvam bhavati'.

Bhavabhūti employs a large number of metres. The Māhāvīracarita (Todar Mall's edition) contains among the three dramas the largest number of verses viz. 390 in 20 different metres, out of which the Anuṣṭubh (Śloka) accounts for 131 (i.e. 1/3 of the total number of verses in that drama). The Mālatīmadhava (Nir. ed. of 1936), though it has ten acts, has the smallest number of verses viz. 238 (Nir. ed.) and the Uttararāmacarita (in the present edition) has 254 verses (one verse viz. II. 19 is practically the same as I. 13). The Mālatīmādhava employs once a rare metre called Daṇḍaka (in V. 23) with 54 syllables in each pāda (quarter). Out of 253 verses in the Uttararāmacarita (which has only 19 different metres) the verses in Anuṣṭubh metre are 87 i.e. a little more than one-third of the whole number. His most

favourite metres after Anuṣṭubh are Śikhariṇī (32 verses), Vasantatilakā (26) and Śārdūlavikrīḍita (24). Kṣemendra in his Suvṛttalilaka (III. 33) highly praises Bhavabhūti's Śikhariṇī verses.[45]

Another peculiarity of Bhavabhūti in the three dramas is that there is flying through the air in all of them by yogic power in the case of Kapālakuṇḍalā in Act V of Mālatimādhava and by Saudāminī in its 10th Act. In Yogasūtrā III. 42 it is provided that one adept in yoga practices can fly in the sky. In the two other dramas aerial cars are often said to have been used. In the Uttararāmacarita just before verse 10 of Act II the stage direction is that Rāma is seen occupying a vimāna (aerial car) with a drawn sword in hand. In the same Act after verse 28 Śambūka brings a message from the sage Agastya and his wife Lopāmudrā that Rāma should honour them by his visit and then may go to his country in the rapidly moving aerial car. In the Mahāvīracarita frequent references are made to the flying car (vide pp. 86, 172, 192, 193,[46] 200, 206 of Todar Mall's ed.).

The main plots of the Mahāvīracarita and of the Uttararāmacarita are mainly based on the Rāmāyaṇa which is a *kāvya* and also one of the two great Epics of India. The notes in this edition indicate in several places how closely Bhavabhūti follows his source. The Rāmāyaṇa and its legends spread to Indonesia and other lands.[47] In India itself the Rāmāyaṇa has come down in different recensions such as the Northern, the Bengali, Western Indian and South Indian.

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45. भवभूतेः शिखरिणी निरर्गलतरङ्गिणी । रुचिरा घनसन्दर्भे या मयूरीव नृत्यति ॥ सुवृत्ततिलक III. 33. The words तरङ्गिणी and घनसन्दर्भे are paronomastic.

46. विभीषण says 'अयं च पुष्पकनामा स विमानराजः । असंरुद्धगतेरिष्टप्रवृत्तेर्वशवर्तिनः । मनोरथस्यानुगुणं सर्वदा यस्य चेष्टितम् ॥ महावीर० VII. 7.

47. For the story of Rāma in Khotanese, vide Prof. Bailey in Bulletin of School of Oriental Studies Vol. X p. 365-376 and F. W. Thomas in Lanman Volume of Studies on Tibetan Rāma, J. R. A. S. for 1944 pp. 62 ff. for Malay version, 'Old Javanese Rāmāyaṇa' by Hooykaas. Vide J. O. R. Madras, Vol. 17 pp. 1-32 for 'Three Rāmāyaṇa Recensions' by C. Bulcke S. J.

These recensions agree in essentials but the sequence and numbers of the cantos vary and verses also vary. The Rāma story is mentioned at length in Vanaparva (chap. 274-292, about 760 verses) while stray references occur in several other *parvans* (e. g. Sabhā 50. 39, Droṇa 59. 31, Śānti. 28. 12). Several Purāṇas deal with the Rāma story such as the Padmapurāṇa (*which mentions the Rāma story in several places* but the fullest account is contained in the Pātālakhanda, chap. 1-68, about 4200 verses); Nṛsiṁhapurāṇa chap. 47-52, Brahmapurāṇa (chap. 123, 154 Ānan. ed.), Bhāgavata IX. 10-11 (82 verses). A critical edition of the Rāmāyaṇa on the model of the critical edition of the Mahābhārata (at the BORI, Poona) has been undertaken by the Oriental Institute of Baroda, but so far only the Bālakāṇḍa and Ayodhyākāṇḍa have been published.

So far as the principal features of the Rāmāyaṇa story are concerned the text which Bhavabhūti had before him probably differed very little from the present form of the Rāmāyaṇa. In the Uttararāmacarita Bhavabhūti made one vital change in the general contour of the Rāma story and a few minor changes. The ending in the Rāmāyaṇa story is tragic. Rāma enters the waters of the Sarayū and goes to heaven along with the citizens of his capital. The Raghuvaṁśa also (XV. 98-102) states the same thing. In the drama Rāma and Sītā are re-united and the drama has a happy ending. Probably Bhavabhūti followed the Pātālakhaṇḍa version, the last chapter 68 of which states that Rāma received back Sītā and performed three Aśvamedhas. The minor changes introduced by Bhavabhūti are :—(1) the meeting of Rāma with Vāsantī, (2) the invisible presence of Sītā while Rāma was in the Daṇḍakā forest, (3) the stay of Rāma's mothers, of Vasiṣṭha and Arundhatī in the hermitage of Vālmīki, (4) the fight between Lava and Candraketu.

Numerous dramas have been written based on the Rāmāyaṇa or some incidents therein. The Daśarūpa of Dhanañjaya advises[48] writers of Sanskrit dramas to rely on the Rāmāyaṇa

48. इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य वृहत्कथां च। आसूत्रयेत्तदनु नेतृरसानुगुण्याच्चित्रां कथामुचितचारुवचःप्रपञ्चैः ॥ (दशरूप 1. 68).

and the Bṛhatkathā for the plots of their works with necessary changes demanded by the *Rasa* to be developed and by the hero of the plot. This has been followed very assiduously by Sanskrit dramatists and the number of dramas actually existing or quoted in works on dramaturgy is very large. Dr. Raghavan in 'Some old lost Rāma plays' (Lectures delivered in the Annamalai University in 1957 and published in 1961) brings together a good deal of information about twenty Rāma plays that are not yet available but can be shown to have existed from references in works on Dramaturgy and Poetics.

V. TEXT

As this edition is meant for young college students, no attempt has been made to construct a text based on mss. collected from all parts of India. The present edition is based mainly on four printed editions viz. of Vidyasagar's, of the Nirṇaya-sagara Press, of Mr. Kale and of Mr. Ghate. The text of the Uttararāmacarita has become corrupt in many places,[49] especially in prose passages.[50] All important readings have been noted and efforts have been made to show what the original reading might have been. The reading adopted by the commentator Ghanaśyāma has generally been preserved except where other readings appeared to be better. It would be seen by the reader that Ghanaśyāma's text was in most cases the same as that of the Nirṇayasagara edition.

VI. COMMENTARIES

The only commentaries available in print on this side of India were the one of Vīrarāghava included in the Nirṇay-sagar edition and the other in Vidyāsāgara's edition. For this edition the present author was able to secure a transcript of the commentary of Ghanaśyāma through the kindness of Mr. Varadachari, Librarian of the Govt. Oriental Mss. Library at Madras. The late Mahamahopadhyaya Ganapati Sastri of Trivandrum informed the author that there is another commentary on the Uttararāmacarita at Trivandrum by a pupil of Nārāyaṇabhaṭṭa.

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49. Vide Act VI. 20, 24; Acts I. 14, II, 18., IV. 23.
50. Vide text pp. 114, 123, 135, 147.

A few remarks about Ghanaśyāma must be made here. He furnishes a good deal of information about himself in the Introductory verses of his commentary and at the end of Acts I and VII. He appears to have been a Mahārāṣtra Brāhmaṇa surnamed Chaundo (Chauṇḍe?). His gotra was Mauna-Bhārgava. His paternal grand-father was Bālāji, father Mahādeva and mother Kāśī. His maternal grandfather was Timmāji Bālāji of the Kauṇḍinya gotra. He was the younger brother of Śākambhari and Cidambara, the latter being styled paramahaṁsa (sannyāsin) by him. Ghanaśyāma's first wife was Sundarī and after her death he had another wife called Kamalā. Ghanaśyāma furnishes details of his horoscope.

Ghanaśyāma seems to have been a person of great erudition, a very prolific but extremely conceited[50] writer. He exhibits a total lack of any historical sense. He makes Kālidāsa not only a contemporary of Bhavabhūti and Bhoja but also of Māyaṇa and Sāyaṇa. He tells us that he composed 64 works and notes in his commentary that he wrote commentaries on the Śākuntala, Viddhaśālabhañjikā, Bhojacampū and Bhāratacampū. He seems to have been a staunch Śaiva, and mentions in the present commentary about thirty Marathi words and a few south Indian words (as on IV. 1 and VI.37). He was born in 1700 A.D. and became a minister of king Tukkoji Maharaja of the country of Cola (i.e. Tukkoji, king of Tanjore) from 1728 to 1735 A.D.).[51]

Ghanaśyāma's commentary is replete with quotations from Vedas, Smṛtis and he mentions over seventy authors and works. He calls himself Kosāvalīvallabha (Intro. verse 5). He well deserves that title. He refers by name to about 60 lexicographers and lexicons in the present commentary

51. For a detailed account of Ghanaśyāma and his works the reader may consult the paper of Prof. J.B. Choudhuri in 'Indian Historical Quarterly' Vol 19 pp. 237-51

52. Sirdar K. C. Mehendale of Poona furnished to the present author a genealogy of the kings of Tanjore from which a few relevant particulars are given here. (1) Vyankoji (died in 1682 A.D.) brother of Shivaji, the founder of the Maratha Empire; (2) Shahaji (died in 1713 A.D.); (3) Sarfoji (died in 1728 A.D.); (4) Tukoji (1728-1735 A.D.).

alone. One striking fact about him is that he regards Kālidāsa, Īśvarakṛṣṇa and Bhartṛmīḍha as identical, since he cites verses from the Kumārasambhava, Raguvaṁśa and Śākuntala as composed by Bhartṛmīḍha or Īśvarakṛṣṇa.[53]

Ghanaśyāma generally comments upon every verse in the text. His explanations, however, are not full. He often notes various readings and discusses them (vide text pp. 85, 108, 147). He refers to previous commentaries of the Uttararāmacarita, though not by name and his criticisms never spare his opponents[54] and they sometimes verge upon the indecent. He never allows an opportunity to pass of finding fault with Bhavabhūti himself[55] though in some cases his strictures are quite beside the point (vide comment on III. 37 p. 73). His explanations are often far-fetched and sometimes positively wrong (vide commentary on I 39, IV. 16).

The commentary of Vīrarāghava is fuller than that of Ghanaśyāma and is more helpful to the student. He calls himself, in the colophons at the end of the Acts, a descendant of the family of Rāma himself and came from a town called Bhūsāra or Bhūmisāra. His family name was Vādhūla. He is later than Ghanśyāma and often criticises him without naming him. He seems to have written a commentary on the Mahāvīracarita also, where his name is also given as Aṇṇapaṅgārya. There is another commentary called Bhāvabodhinī on Uttara° by Rāmacandrabudhendra, an inhabitant of Benares, printed in Telugu and Grantha characters. Vidyasagara's Sanskrit commentary was published in 1872, in which there are no introductory verses. He states in the Bengali Introduction that he derived much help from Premcandra Tarkabagiśa (his guru) and from a commentary composed by Narayaṇabhaṭṭa, son of Raṅganātha Dīkṣita, of Benares in *Saṁvat* 1686 (1629 A.D.) and embodied much of it in his Sanskrit notes. The notes taken from Nārāyaṇabhaṭṭa by Ishvarchandra Vidyasagara agree often word for word with the commentary of Rāmacandra-budhendra. It is not unlikely that Rāmacandra-budhendra borrows the words of Narayaṇabhaṭṭa. As Vidyasagara mentioned

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53. Vide pp. 3, 8, 30, 68, 76, 141 of the present edition.
54. Vide comments on I.35, II.17, III. 14, III. 45 and 48.
55. Vide pp. 13, 15, 16, 17, 30,54, 76.

Nārāyaṇa' name only in the Bengali Introduction and said nothing about it in his Sanskrit commentary misconceptions arose which have been now set at rest by a paper in 'Indian Historical Quarterly' Vol. IX. pp. 577-579 by Prof. Kshitis Chandra Chatterji.

VII. NOTES

The author has made an attempt to explain the text fully and to meet the requirements of the modern University students.

॥ श्रीरस्तु ॥

अथ उत्तररामचरितम् ।

॥ प्रथमोऽङ्कः ॥

इदं कविभ्यः पूर्वेभ्यो[1] नमोवाकं प्रशास्महे ।
विन्देमे[2] देवतां वाचममृतामात्मनः कलाम् ॥ १ ॥

घनश्यामपण्डितविरचिता ।

उत्तररामचरितव्याख्या ।

चतुर्दशजगद्भ्योऽद्य नतिमाचक्ष्महे वयम् । वञ्चिता भेदजैर्मोहैरेतावन्तमनेहसम् ॥ १ ॥ यद्व्याख्याता **विद्धसालभञ्जिका** चित्रितार्थके । विद्धे स्तम्भे सालभञ्जिकायिता यत्र नायिका ॥२॥ तनुरुचि यो न श्यामः कविः कवीनां स यदि **घनश्यामः** । कवते कमनश्यामः किमसूयाभिर्मुधैव नश्यामः ॥३॥ इति यमुद्दिश्य रहसि निजात्मानमतिविनन्दन्ति मनसि संजातविविधवैकल्यानि कुकविसाकल्यानि ॥ लग्ने कीटे झषेष्वासनदलनिलयौ भूजकेतू धनुर्हयंशे काव्योऽथ नक्रे क्रियघटकटकांशेषु सौम्येनचन्द्राः । सौरिर्मेषे तुलांशे वृषमिथुनदले सैंहिकेयोऽथ जीवः कौलीरे-सिंहभागेध्यलियननवमांशे यदीयोऽवतारः ॥ ४ ॥ आत्मा यच्छिवयोश्चिदम्बरमहायोगीन्द्रशाकम्भरिभ्राता श्रीद्वयसुन्दरीकमलजः काशीमहादेवजः । वद्वाञ्जल्यखिलप्रयोगसमयः कोशावलीवल्लभो नम्रः सत्पदि वावदीति स **घनश्यामः** कवीनां कविः ॥ ५ ॥ पत्रं पुष्पं वर्तेते यद्गृहे मे तत्ते वृद्ध्यै लेखकेभ्यो ददामि । योगक्षेमे संस्तुतेर्ग्रन्थकीर्तौ चाचन्द्रार्कं देवि वाचे जय त्वम् ॥ ६ ॥ मद्ग्रन्थवैरिषु महाकाली मद्वाङ्नुतिषु महालक्ष्मीः । मत्कृतिपाटीषु च महासरस्वती वसतु तरुणि मत्कविते ॥ ७ ॥ धन्ये चतुष्पाष्टिनिबन्धिकन्ये निर्मातुमन्या भगिनीर्मुहुस्ते । जीवामि शृङ्कामि मृकण्डुजासि श्रीदाम्यहं सौभरितापसामि ॥ ८ ॥ नमस्सद्भ्यो महान्तो ये भस्मच्छन्नानला इव । नमोऽसद्भ्यो महान्तो ये भस्मच्छन्ना नला इव ॥ ९ ॥ निश्शेषं भुवनं सशेषमपि हा विष्णुस्तदन्तर्गता हे लोकाः शृणुतार्थिचातकमनस्कारे घनश्याम्यहम् । उन्मार्गा बलिदायिकद्रुदमृगव्यूहाङ्गदंशे पुनः श्यामाम्याग्रहभागतः किल घनश्यामोऽस्मि भूमण्डले

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१ ‘गुरुभ्यः’ इति क–घ. २ ‘वन्देमहि च तां वाणीम्’ इति न–टी.

॥१०॥ त्वं चेत् किंपच दक्षसे पठ कृतिं नोचेद्गृहाणायुधं व्यापारं कुरु पाशुपाल्यमथवा धिक्केरलान्वा व्रज । मां नो चेत्परिभाषसेऽस्मि फणितो भक्त्या त्वया मत्कृते सृष्टो गुग्गुलुधूपजः परिमलो न स्यात्समासो यदि ॥११॥ चोलेन्दोस्सचिवोद्वहे मयि चतुष्षष्टिप्रतीवन्धकौ द्वित्रिश्लोकजगत्प्रजापतिगणो हा दुष्कवीनां जनः।अन्धोपस्थनयान्नरस्तुतिधनैः खद्योतवद्द्योतते मन्ये जाग्रति चन्द्रचूडसुरते के ताम्रचूडारते ॥१२॥ युक्त्या जीवितविद्धसालतनवस्सार्थप्रवन्धद्वयीकन्याकन्दुकभूतिगीर्विवरणे सङ्कोचभाजोऽप्यमी । कीर्तौ दत्तदृशः शिरोधृतजयस्वा...सुमाः कुर्महे खेलेनोत्तरमेव रामचरितं टीकाकृतार्थोत्तरम् ॥१३॥ इतरपूर्वकविग्रथनाधिकाः सपुनरुक्तपदा भवभूतिजाः । अति हि नाम्रयति स्म तु चापयोर्मनसि सह्यतरास्सघृणैर्बुधैः ॥१४॥ ग्रन्थो मे मित इह विस्तरे वृथा स्यात् गायत्र्यष्टकपठने बुधोऽलसो यत् । यल्लेखेष्वपि शिवरामकृष्णनाम्नां यच्चायं वटुगणपाठने धनेच्छुः ॥१५॥ वृत्तोक्तिसालंकृतिभावफक्किकारसार्थसूत्राद्यनुवादचातुरीम् । पश्यन्तु सन्तोऽनुपमानमस्कृतप्रचण्डराहूदयदीपिकादिषु ॥ १६ ॥ अथैतन्नाटकस्थायिसंविधानाववोधने । वस्तुपात्रादिनिर्देशः संग्रहात्क्रियते मया ॥ इदं कविभ्य इत्यस्मिन्पद्ये प्रामाणिकैरितः । वन्द्यो गणेशः पूर्वार्धे उत्तरार्धे सरस्वती ॥ श्रीमान्कालप्रियानाथो देवस्सूत्रधरो नटः । पारिपार्श्विकपर्याय उभौ प्रस्तावनेरितौ ॥ रामस्सीता ततः कञ्चुक्यष्टावक्रोऽथ लक्ष्मणः । प्रतिहारी दुर्मुखोऽमी प्रथमाङ्के प्रवेशिताः ॥ आत्रेयी तापसी नाम्ना वासन्ती वनदेवता । रामश्च दिव्यपुरुषश्शम्बूकोऽङ्के द्वितीयके ॥ तमसा मुरला सीता रामो वासन्तिकेत्यमी । तृतीयेऽङ्के ततो दाण्डायनिस्सौधातकिर्मुनिः ॥ जनकोऽरुन्धती देवी कौसल्या गृष्टिकञ्चुकी । लवश्च वटवः क्रुद्धपुरुषोऽङ्के चतुर्थके ॥ सुमन्त्रश्चन्द्रकेतुश्च लवोऽप्यङ्के च पञ्चके । अथ विद्याधरी विद्याधरो रामो लवस्तथा । चन्द्रकेतुः कुशः षष्ठे सप्तमेऽङ्के तु लक्ष्मणः । रामोऽत्र सूत्रधारस्तु गर्भनाटककौतुके ॥ उत्सङ्गितौ दारकौ द्वौ सीता गङ्गा पृथिव्यपि । इदमन्तं नाटकीयमित्यूह्यं पात्रपञ्चकम् ॥ ज्ञेया नाटकसीता सा याऽरुन्धत्या सहागता । नाटकीयौ कुशलवौ प्राप्तौ वाल्मीकिना सह ॥ भ्रमं विनावधातव्यं मन्त्रज्ञैस्सूक्ष्मदृष्टिभिः । शिष्योक्तेन पथानेन नाटकं परिशील्यताम् ॥ अथ कालिदासादिसमानकालिकः भोजराजाश्रयः श्रीकण्ठनामा, 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' इति श्लोकनिर्माणवेलागुणवशादानन्दभरितेन राज्ञैव भवभूतिरिति ख्यापितः कविः, 'नामानि तव गोविन्द यानि लोके महान्ति च । तान्येव मम नामानि नात्र कार्या विचारणा ॥' 'आवयोरन्तरं नास्ति' इत्यादिवचनसिद्धान्तेन शिवरामकृष्णादिनाम्नां एकार्थतैव प्रामाणिकसंमता इत्यवगच्छन्नतितुच्छबौद्धकुलशासनपूर्वकं गोब्राह्मणवेदशास्त्रोद्धरणाय भगवत्पादावतारो भवीति (? भवतीति) स्वप्न ... यामाज्ञापयतः साम्बशिवस्य प्रसादादद्वैतमेव

जगदवलोकयन्नेप तदा मतान्तरग्रन्थाभावादवैरबुद्धि (द्धिः ?) यथातथायं स परब्रह्मणोऽपि, 'संभवामि युगे युगे' इति प्रतिज्ञया लीलामानुपविग्रहस्य श्रीरामस्य चरितं चिकीर्षुः अविघ्नपरिपूरणाय प्रतिभाविशेषाय च पूर्वार्धोत्तरार्धाभ्यां गजाननसरस्वतीप्रणामात्मकं मङ्गलं चरीकर्ति इदं कविभ्यः पूर्वेभ्य इति ॥ १ ॥ इदमिति सामान्ये नपुंसकम् । अत एव 'शक्यमञ्जलिभिः पातुं वाताः केतकगन्धिनः ।' इति वाल्मीकिः । 'शक्यमरविन्दसुरभिः' इति भर्तृमीढश्च । इदं नमोवाकं नम इत्युक्तिम् । 'नमउक्तौ नमोवाकः' इत्यगस्त्यः । पूर्वेभ्यः पुरातनेभ्यः अलौकिकेभ्य इत्यर्थः । वैदिकेभ्य इति यावत् । वेदानां लोकपूर्वत्वादिति भावः । 'यस्य निश्वसितं वेदाः' इति स्मरणात् । कविभ्यः कवये गणपतये इत्यर्थः । 'गणपतिं हवामहे कविं कवीनाम्' इत्यादिश्रुतेः । 'कविश्शुक्रगजाननौ' इति जयः । कविभ्य इति पूजायां बहुत्वम् । तथा च 'स्मरन्ति ताता अपि माम्' इति विक्रमार्कचरिते श्रीनाथः । प्रशास्महे ब्रूमहे । 'प्रशासनं तु निर्देशव्याहाराचरणादिषु' इति लिङ्गानुशासनम् । आशास्महे इति वार्थः । केचित्तु—इमे च ते कवय इति एकपदमाहुः, तन्न । पूर्वेभ्य इति विशेषणापेक्षया इदं कविभ्य इति विशेष्यस्य बहुवर्णघटितत्वान्नान्दीप्रारम्भ एव क्लिष्टकल्पनाया अन्याय्यत्वाच्च । पूर्वेभ्यः प्राचेतसादिभ्य इत्यन्ये प्राहुः । तदपि न साधीयः, अनुग्राहकवाण्यपेक्षया अनुग्राह्यप्राचेतसादिभ्यः प्रथमं प्रणामकथनस्यायुक्तत्वात् ॥ न च —'कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः' इति भगवत्पादैरभिधानात् पूर्वेभ्य इत्यर्थ इति वाच्यम् । हंसीभूतविष्णुविधात्रादि (?) केतकीकुसुमसाक्षिणो विरिञ्चस्य परमेश्वररुपा चक्रादिदानप्रसादपात्रनारायणसमक्षमेव प्रणामादिप्रतिष्ठायां दूरीकृतत्वात् । 'या ब्रह्माच्युतशङ्करप्रभृतिभिः' इति वचसा वाण्यपेक्षयाऽनभ्यर्हितत्वाच्च । एवमालोच्य पूर्वार्धस्य गणपतिपरत्वमेव सङ्गतमिति विशेषज्ञा इति दिक् ॥ अमृतां शाश्वतीम्, यज्ञशेषसुधामोक्षस्वरूपाम् । भीमो भीमसेन इत्यादिवन्नामैकदेशे नामग्रहणम् । 'यज्ञशेषसुधामोक्षेष्वमृतं शाश्वते त्रिषु' इति विक्रमार्कः । आत्मनः परब्रह्मणः । 'परब्रह्मणि चात्मा' इति संसारावर्तः । कलां शक्तिम् । 'विद्यायां कालभेदे च शक्तौ शिल्पे कला' इति शाश्वतः । तां प्रसिद्धाम्, अनिर्वाच्यां वा । वाणीं सरस्वतीं च वन्देमहि इत्येकपदो बहुवचनो धातुः । 'प्रसिद्धेनाप्रसिद्धं बोधयेत्' इति न्यायेन वन्देमहीत्यस्य प्रणमाम इत्यर्थो बोध्यः । वयमिति शेषः । 'वन्देमहि महादेवं मन्देतरधियो वयम्' इति हालस्मिश्रः । नान्दीपदनियमं न खलु कवयो गणयन्ति । अर्थादत्र द्वादशपदी नान्दी संवृत्ता । कलात्मशब्दाभ्यां सीतारामौ सूच्येते ॥ 'अर्थतः शब्दतो वापि मनाक्काव्यार्थसूचनम् ।' इति लक्षणात् ॥१॥ अथ कविः, 'कविकाव्यनटादीनां प्रशंसा तु प्ररोचना' इति, 'प्ररोचना चाङ्गतया प्रयुज्यते' इति च लक्षणावश्यकत्वादा-

नान्द्यन्ते । **सूत्रधारः**—अलमतिविस्तरेण । अद्य खलु भगवतः कालप्रियानाथस्य[1] यात्रायामार्यमिश्रान्विज्ञापयामि—एवमत्रभवन्तो विदांकुर्वन्तु । अस्ति खलु[2] तत्रभवान्काश्यपः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो[3] भवभूतिर्नाम जातूकर्णीपुत्रः[4] ।

> यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते[5] ।
> उत्तरं रामचरितं तत्प्रणीतं प्रयोक्ष्यते[6] ॥ २ ॥

त्मानं वर्णयन् नाटकीयेतिवृत्तसंक्षेपादिकं संग्रहेणोपक्रमते—**नान्द्यन्त** इत्यादि । **भगवतः** षाड्गुण्यपरिपूर्णस्य । **कालप्रिये**ति तत्रत्यदेव्या नाम । पुराणगम्येयं कथा । **यात्रा** महोत्सवप्रयुक्तेति भावः । **आर्येषु** ज्ञानवृद्धेषु । **मिश्रान्** पूज्यान् । **एवं** वक्ष्यमाणप्रकारेण । **अत्र** रूपके । **विदाङ्कुर्वन्तु** जानन्तु । **भगवान्** कीर्तिमान् । **काश्यपः** कश्यपवंशभवः काश्यपः । **मल्लिनाथ**प्रयोगात् **श्रीकण्ठ** इति **पदं** नाम **लाञ्छनं** व्यवहारः यस्य श्रीकण्ठाख्य इत्यर्थः । **श्रीकण्ठस्य** शिवस्य **पदे** पादावेव **लाञ्छनं** विरुदं यस्येति नार्थः । शिवपादाब्जनिरत इति यावत् । 'पदं स्थानाङ्घ्रिनामादौ' इति, 'लाञ्छनं व्यवहाराङ्कविरुदेषु' इति **रुद्रकेशवौ** ॥ 'शम्भो कालप्रियानाथ श्रीकण्ठ' इति **शशिशेखरे पुष्पदन्तस्तवे** । प्रमाणानि कोशादयः । 'कोशवानाचार्यः' इति स्मरणात् । **भवात्** शिवात् **भूतिः** भस्म संपत् यस्य ईश्वरेणैव जातु द्विजरूपेण विभूतिर्दत्ता, तदाप्रभृति भवभूतिरिति प्रसिद्धो जात इति च परावरविदो विदन्ति ॥ **यं ब्रह्माणमियं देवी**ति ॥२॥ ब्राह्मणं षट्कर्मनिरतम् । अनेनान्तर्मुखेऽप्युच्छृङ्खलप्रवृत्तौ **कालिदासकवावसूयादोषः** प्रकृतकविना...अनुसन्धेयम् । **अन्ववर्तत** इति प्रचुरं पाठमङ्गीकृत्य केचिद्व्याचक्रुः । तन्न, अस्ति खल्विति वाक्यविरोधात्, **अनुवर्तत** इत्येव पाठः । **तत्प्रणीत**मित्यविचारितरमणीयः पाठः । कविरस्ति यमिति तत्प्रणीतमिति च पूर्वोत्तरवाक्यानां परस्परासङ्गतत्वात् । **यत्प्रणीत**मिति युक्तः पाठः । पूर्ववाक्ये कविरस्तीति कथनेन उत्तरवाक्ययोः यमिति यत्प्रणीतमिति कथनस्य सामीचीन्यात् । अत एव, 'अम्भोजभूराविरासीत् । आभाति यत्कृतिः' इत्यसम्द्व्याख्यात**भोजचम्पौ** । शिष्यविज्ञापने विशेषज्ञाः प्रमाणम् । **प्रयोक्ष्यते** मयेति शेषः ॥ अत्र पुनः—'उत्तरे रामचरिते भवभूतिर्विशिष्यते' इति **विक्रमार्क**वचनविश्वासिनः केचिदलङ्कारविद्यार्थिनः वदन्ति । तत्र विशेषज्ञ-

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१ 'कालप्रियनाथस्य' इति ब-घ-क. २ 'खलु' इति नास्ति ब-पुस्तके. ३ '०प्रमाणतत्त्वज्ञः' इति ब. ४ 'जतुकर्णीपुत्रः' इति न. ५ 'अन्ववर्तत' इति न. ६ 'प्रयुज्यते' इति ब-घ.

एषोऽस्मि[1] कार्यवशादा[2]योध्यकस्तदानींतनश्च संवृत्तः । (समन्तादवलोक्य ।) भो भो यदा तावदत्रभवतः[3] पौलस्त्यकुलधूमकेतोर्महाराजरामस्यायमभिषेक[4]समयो रात्रिंदिवमसंहृतानन्दनान्दीक[5]स्तत्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि ।

प्रविश्य । नटः—भाव प्रेषिता हीतः[6] स्वगृहान्महाराजेन लङ्कासमरसुहृदो महात्मानः प्लवङ्गमराक्षसाः सभाजनोपस्थायिनश्च[7] नानादिगन्तागता[8] ब्रह्मर्षयो राजर्षयश्च यत्समाराधनायैतावतो दिवसानुत्सवं[9] आसीत् ।

हृदयङ्गमम् । यतः—‘कनिष्ठिकाधिष्ठितकालिदासा’ इति, ‘घटानां निर्मातुः’ इति, ‘जानीते जयदेव एव’ इति, ‘जानीते नितरामसौ’ इति, ‘योहि (धोयी ?) कविक्ष्मापतिः’ इति, ‘दण्डिनः पदलालित्यं भारवेरर्थगौरवम् । उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः......॥’...को धनञ्जयः’ इति, ‘सूक्तिः सुधास्यन्दिनी’ इत्यादिभिर्गार्भिरात्मस्तुतिपरनिन्दावर्षाकालाकलापिनः सर्व एव कवयो गर्वनिधयोऽमीषु के...निरङ्कुशा एते तूर्णींशीलैः सस्मितविनयाभिनन्दनीयगत्रीगुम्फाः । अत एव, ‘सर्वं विनश्यति विहाय कवित्वमेकं...कायेन साकम्’ इति, ‘कल्प...रुते काव्यम्’ इति प्राच्यश्च, इत्यलमतिविस्तरेण ॥ ननु तदेतन्नाटकमेव न भवति शृङ्गारवीरयोरन्यतरस्य रसस्य प्राधान्यमिति नियमात्, करुणारसस्यैव भूयस्तरत्वादिति चेत्, सत्यम् । शृङ्गारवीरान्यतरस्याङ्गित्वं, अन्येषामङ्गत्वेन प्रवेशो यद्यपि, तथापि, ‘प्रधानं यो...वमुख्यता । अन्ये त्वङ्गानि शृङ्गारवीरौ तु प्रायिकौ क्वचित् ॥’ इति रूपकादशो...नाटकमित्येवानुग्राह्यमालङ्कारिकैः ॥ २ ॥ वशात् अधीनत्वात् । अयोध्यासंबन्धी आयोध्यिकः । तदानीम्भवश्च । एतेन पुराय...व्यावृत्तं तथैव प्रयोक्ष्यत इति तत्तत्पात्राभिनय...यो व्यज्यते । अये आश्चर्ये । ‘मङ्गलेऽपि च नान्दी’ इति रत्नमाला । विशेषेण श्रान्तानि चरणानि संचारा येषु । ‘संचारचरणं...चत्वरं राजाङ्गणम् । ‘हजारी’ इति महाराष्ट्राः । स्थानानि तदन्यस्थलानि । नटो मारिषः पारिपार्श्वकः । इति नाट्यपद्धतिः । भावस्तु...रिति हैमः । ‘भावुजी’ इति महाराष्ट्राः । ‘गृहाः पुंसि च भूम्न्येव’ इत्यमरः । यमेति मध्येति च ध्वनी । सभाजने आनन्दनविषये । उपस्थायिनः उप...एव सेवातत्परा इति यावत् । दिवसानिति काला-

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१ ‘एषोऽहं’ इति घ. २ ‘कविवशात्’ इति न. ३ ‘तत्रभवतः’ इति व. ४ ‘पट्टाभिषेक’ इति न. ५ ‘असंहृतनान्दीकः’ इति न. ६ ‘प्रेषिता हि स्व०’ न–व. ७ ‘समाजोपस्थायिनो’ इति घ. ८ ‘दिगन्तपावना’ इति न–व. ९ ‘प्रमोद’ इति न.

सूत्रधारः—आं अस्त्येतन्निमित्तम्।

नटः—अन्यच्च।

> वसिष्ठाधिष्ठिता देव्यो गता राघवमातरः।
> अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम्॥ ३॥

सूत्रधारः—वैदेशिकोऽस्मीति पृच्छामि। कः पुनरसौ जामाता।

नटः—कन्यां दशरथो राजा शान्तां नाम व्यजीजनत्।
> अपत्यकृतिकां राज्ञे रोमपादाय यां ददौ॥ ४॥

विभाण्डकसुतस्तामृष्यशृङ्ग उपयेमे। तेन च सांप्रतं द्वादशवार्षिकं सत्रमारब्धम्। तदनुरोधात्कठोरगर्भामपि जानकीं विमुच्य गुरुजनस्तत्र गतः।

सूत्रधारः—तत्किमनेन। एहि राजद्वारमेव स्वजातिसमयेनोपतिष्ठावः।

नटः—तेन हि निरूपयतु राज्ञः सुपरिशुद्धामुपस्थानस्तोत्रपद्धतिं भावः।

सूत्रधारः—मारिष

> सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता।
> यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः॥ ५॥

नटः—अतिदुर्जन इति वक्तव्यम्।

ध्वनोरिति द्वितीया। **आः** कोपपीडयोः॥ **वसिष्ठाधिष्ठिता** इति ॥३॥ **वसिष्ठः अधिष्ठितः** पुरस्कृतः याभिः। **यज्ञे** सति॥ ३॥ **वैदेशिकः** विदेशस्थः। पारदेशिको विदेशस्थः॥ **कन्यां दशरथो राजेति** ॥४॥ **व्यजीजनत्** जनयामास **अपत्यकृतिकां** दुहितृप्रायां तदुदरजातामिव स्थितामिति यावत्। क... त्यमरमाला। शान्ता दशरथस्यापत्यं इत्येतत्पुस्तकान्तरपाठाभिप्रायकं युगान्तरविषयकं वा। अत एव शतमुखसहस्रमुखरावणकथेत्यौत्तराः। पृथक् कुम्भकर्णघातिनौ रामलक्ष्मणौ, इति रामायणभारतयोश्च इति दिक्॥ ४॥ **उपयेमे** विवहति स्म। द्वादशवर्षैक्रियमाणं **द्वादशवार्षिकम्**। **तदनुरोधात्** ऋष्यशृङ्गानुवर्तनात्। **कठोरः** पूर्ण इति यावत्। **राजद्वार**मिति ध्वनिः। राजगृहद्वारमिति भावः। **समयेन** मर्यादया। अत्र तुहिचादयः प्रायेण पादपूरणे वाक्यालङ्कारे वा यथोचितं ज्ञेयाः॥ **सर्वथा व्यवहर्तव्य** इति ॥५॥ **सर्वथा** सर्वप्रकारेण। **कुतः** कस्मात्। **साधुत्वे** शुद्धौ। 'साधु शुद्धौ रम्ये च' इति **हलायुधः**। **जनः** लोकः॥ ५॥ **दुर्मति**रिति अतिदुर्मतिरिति चौत्तराः पठन्ति॥

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१ एतद्वाक्यं नास्ति न–घ–पुस्तकयोः. २ 'पुनर्जामाता' इति न–घ. ३ 'लोमपादाय' इति–ब–घ. ४ 'ताम्' इति न.

देव्यामपि हि वैदेह्यां सापवादो यतो जनः ।
रक्षोगृहस्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥ ६ ॥

सूत्रधारः—यदि पुनरियं किंवदन्ती महाराजं प्रति स्यन्देत ततः कष्टं स्यात् ।

नटः—सर्वथा ऋषयो देवताश्च श्रेयो[3] विधास्यन्ति । (परिक्रम्य) भो भोः क्वेदानीं महाराजः । (आकर्ण्य) एवं जनाः कथयन्ति—

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि
नीत्वोत्सवेन जनकोऽद्य गतो विदेहान् ।
देव्यास्ततो विमनसः परिसान्त्वनाय
धर्मासनाद्विशति वासगृहं नरेन्द्रः ॥ ७ ॥

(निष्क्रान्तौ ।)

प्रस्तावना ।

(ततः प्रविशत्युपविष्टो रामः सीता च ।)

रामः—देवि वैदेहि, समाश्वसिहि । ते हि गुरवो न शक्नुवन्ति विहातुमस्मान् ।

किं त्वनुष्ठाननित्यत्वं स्वातन्त्र्यमपकर्षति ।
सङ्कटा ह्याहिताग्नीनां प्रत्यवायैर्गृहस्थता ॥ ८ ॥

दुर्जनत्वं दुर्मतित्वं वा क्रियातो वर्णयति–देव्या अपि हीति ॥ ६ ॥ वैदेह्याः कृते इति शेषः । 'देव्यां वैदेह्यां' इति च पाठः । हि प्रसिद्धौ । अपवादे अतिदुर्जनत्वं अतिदुर्मतित्वं वा उपपादयति—रक्ष इति । अग्नीति, पुरा युद्धकाण्डकृतायामित्यर्थः ॥ ६ ॥ प्रतिष्ठते प्राप्नोति इति यावत् । एवं वक्ष्यमाणोऽनुवाद इत्यर्थः ॥ स्नेहात्सभाजयितुमिति ॥ ७ ॥ सभाजयितुं रामं इति शेषः । विदेहान् देशान् । ध्वनिश्च । धर्मासनात् न्यायविचारसिंहासनात् । नरेन्द्रः रामः । एतेन कथोपक्षेपपात्रप्रवेशौ सूचितौ ॥ 'स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम् । प्रस्तावना वा तत्र स्यात्' इति, 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा' इति लक्षणात् ॥७॥ इति प्रस्तावना ॥ किन्त्वनुष्ठाननित्यत्वमिति ॥८॥ नित्यत्वं नियमेन करणम् । स्वातन्त्र्यं स्वच्छन्दविहारम् । प्रत्यवायैः अकरणे प्रायश्चित्तैः । गृहस्थता गार्हस्थ्यम् । गृहपतित्वमिति यावत् । अग्निमन्त्र

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१ 'रक्षोगृहे' इति ग. २ 'महाराजं प्रति स्पृशेत्' इति ब; 'महाराज स्पृशेत' इति च. ३ 'स्वस्ति करिष्यन्ति' इति ब. ४ 'नित्यत्वात्' इति ग.

सीता—जाणामि अज्जउत्त जाणामि । किंदु संदावआरिणो बन्धुअणविप्पओआ होन्ति । जानामि आर्यपुत्र जानामि । किं तु सन्तापकारिणो बन्धुजनविप्रयोगा भवन्ति ।

रामः—एवमेतत् । एते हि हृदयमर्मच्छिदः संसारभावा येभ्यो बीभत्समानाः संत्यज्य सर्वान्कामानरण्ये विश्राम्यन्ति मनीषिणः ।

प्रविश्य । **कञ्चुकी**—रामभद्र-(इत्यर्धोक्ते साशङ्कम्) महाराज ।

रामः—(सस्मितम् ।) आर्य ननु रामभद्र इत्येव मां प्रत्युपचारः शोभते तातपरिजनस्य । तद्यथाभ्यस्तमभिधीयताम् ।

कञ्चुकी—देव ऋष्यशृङ्गाश्रमादष्टावक्रः संप्राप्तः ।

सीता—अज्ज तदो किं विलम्बीअदि । आर्य ततः किं विलम्ब्यते ।

रामः—त्वरितं प्रवेशय ।

(कञ्चुकी निष्क्रान्तः ।)

प्रविश्य । **अष्टावक्रः**—स्वस्ति वाम् ।

रामः—भगवन्, अभिवादये । इत आस्यताम् ।

सीता—भअवं णमो दे । अवि कुसलं सजामादुअस्स गुरुअणस्स अज्जाए सन्ताए अ । भगवन् नमस्ते । अपि कुशलं सजामातृकस्य गुरुजनस्यार्यायाः शान्तायाश्च ।

रामः—निर्विघ्नः सोमपीथी[1] आवुत्तो[2] मे भगवानृष्यशृङ्ग आर्या च शान्ता ।

सीता—अह्मे वा सुमरदि । अस्मान् वा स्मरति ।

अष्टावक्रः—(उपविश्य) अथ किम् । देवि कुलगुरुर्भगवान्वसिष्ठस्त्वामिदमाह—

गृहस्थस्य मुख्यो धर्म इति भावः । तथा च 'अग्निहोत्रफला वेदाः' इति भारते । अनुष्ठानेति ध्वनिः । 'अनुष्ठितानन्तरजे'ति भर्तृमीढ (प्र?) योगवत् क्षन्तव्यः ॥ ८ ॥ जानाम्यार्यपुत्र किन्तु सन्तापकारिणो भवन्ति गुरुजनविप्रयोगाः । अय्यउत्तेत्यत्र 'सर्वत्र लपराणं' इति रलोपः 'कगचजतदपयवानां प्रायो लोपः' इति पलोपश्च । अज्ज उत्तेति पाठे 'यस्य जः' इति जत्वम् । येभ्यः भोगेभ्यः । सर्वान् भोगान् ॥ प्रविश्य इति प्रवेशासूचनं प्रमादः ॥ किं विलम्ब्यते । नमस्ते। अपि कुशलं मे सजामातृकाय गुरुजनाय । जामाता ऋष्यशृङ्गः । जामादुअस्सेति कथनं कवेः प्रमादः । 'पितृभ्रातृजामातृणामरः' इत्यरादेशात्

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१ 'सोमपीती' इति च-घ. २ 'भावुको' इति न. ३ 'वि' इति न-म.

विश्वम्भरा भगवती भवतीमसूत
राजा प्रजापतिसमो जनकः पिता ते।
तेषां वधूस्त्वमसि नन्दिनि पार्थिवानां
येषां कुलेषु सविता च गुरुर्वयं च ॥ ९ ॥

तत्किमन्यदाशास्महे। केवलं वीरप्रसवा भूयाः।

रामः—अनुगृहीताः स्मः।

लौकिकानां हि साधूनामर्थं वागनुवर्तते।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ॥ १० ॥

अष्टावक्रः—इदं च भगवत्यारुन्धत्या देवीभिः शान्तया च भूयो भूयः सन्दिष्टम्। यः कश्चिद्गर्भदोहदो भवत्यस्याः सोऽवश्यमचिरात्सम्पादयितव्य इति।

रामः—क्रियते यदेषा कथयति।

अष्टावक्रः—ननान्दुः पत्या च देव्याः सन्दिष्टमृष्यश्रृङ्गेण—वत्से कठोरगर्भेति नानीतासि। वत्सोऽपि रामभद्रस्त्वद्विनोदार्थमेव स्थापितः। तत्पुत्रपूर्णोत्सङ्गामायुष्मतीं द्रक्ष्याम इति।

रामः—(सहर्षलज्जास्मितम्।) तथास्तु। भगवता वसिष्ठेन न किंचिदादिष्टोऽस्मि।

अष्टावक्रः—श्रूयताम्।

जामाअरस्सेति कथनं युक्तम्। 'चतुर्थ्याः षष्ठीति' षष्ठीनिर्देशः। 'सोमपीथी तु सोमपाः' इत्यमरः। भगवान् माहात्म्यवान्। 'कीर्तिमाहात्म्ययोर्भगः' इति पदार्थमाला। आर्या च शान्तेति ध्वनिः। अस्मानपि स्मरति। अथ किं अङ्गीकारे। आह सेति शेषः॥ विश्वम्भरा भगवतीति ॥ ९ ॥ वधूः स्नुषा, सविता सूर्यः। गुरुः आदिकारणम्। वयं च गुरव इत्यूह्यम्। पुरोहिता इत्यर्थः। 'गुरुर्गीष्पतिपित्रादौ' इत्यमरः। कुलेषु वयमिति च पूजायां बहुत्वम्। भगवती प्रजापतिरिति च ध्वनिः॥ 'ध्रुवार्थे केवलं त्रिषु' इति नाममाला ॥९॥ वीरस्य पुत्रस्य प्रसवः प्रसूतिः यस्याः। 'वीरः पुत्रः' इति वेदनिघण्टुः ॥ लौकिकानां हि इति ॥ १० ॥ लौकिकानां अवैदिकानाम्। वाक्, आशीरूपा। आद्यानां मुख्यानाम्। 'ऋषयस्सत्यवचसः' इति, 'आद्यः प्रथममुख्ययोः' इत्यमरसारस्वतौ ॥ अनुवर्तते प्रतीक्षत इति माठरः ॥१०॥ इदं

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१ 'गृहेषु' इति ब. २ 'अनुवर्तते' इति न. ३ 'गर्भदोहेदोदयो' इति न. ४ 'यदेषा' इति क–घ.

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम् ।
युक्तः प्रजानामनुरञ्जने स्यास्तस्माद्यशो यत्परमं धनं वः ॥११॥

रामः—यथा समादिशति[1] भगवान्मैत्रावरुणिः ।

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकानां[2] मुञ्चतो नास्ति मे व्यथा ॥ १२ ॥

सीता—अदो जेव्व राहवकुलधुरंधरो अज्जउत्तो । अत एव राघवकुलधुरंधर आर्यपुत्रः ।

रामः—कः कोऽत्र भोः । विश्राम्यतामष्टावक्रः ।

अष्टावक्रः—(उत्थाय परिक्रम्य च ।) अये कुमारलक्ष्मणः प्राप्तः । (इति निष्क्रान्तः)

प्रविश्य । लक्ष्मणः—जयति जयत्यार्यः । आर्य तेन चित्रकारेणास्मदुपदिष्टमार्यस्य चरितमस्यां वीथिकायामभिलिखितम्[3] । तत्पश्यत्वार्यः ।

वक्ष्यमाणम् । देवीभिः कौसल्यादिभिरित्यर्थः । भूयोभूयः पुनः पुनः । 'पुनर्भृशार्थयोर्भूयः' इति संसारावर्तः 'भूयोभूयो नमाम्यहम्' इति प्राञ्चः । 'दौहृदं दोहदेऽपि स्यादिच्छायां गर्भकौतुके' इति विक्रमार्कः । यदि चेदित्यर्थः । ननान्दुः रामभगिनीत्वाच्छान्तायाः । पत्या भर्त्रा ॥ 'ननान्दा तु स्वसा पत्युः' इत्यमरः । ननान्दुरिति यथोक्तं तथेत्यर्थः ॥ जामातृयज्ञेन वयमिति ॥ ११ ॥ यज्ञेनेति तृतीया । वयमिति मातरोऽहमरुन्धती च सर्वे वयमित्यर्थः । बालः कुमारः युवैवेत्यर्थः । अत एव 'कौमारहरः शचीदेव्याः' इति नीलकण्ठः । 'बालः कुमारे च' इति शब्दमञ्जरी । युवा त्वमेवासि इति च पाठः । यत् यस्मात्कारणात् । वः रघूणां युष्माकम् । स्वस्मात् आत्मनोऽपि । यशः प्रजानुरञ्जनरूपम् । परमं शाश्वतम् । धनं तद्युक्तः स्याः इत्यर्थः । तथा च—'यौवनं धनसंपत्तिः प्रभुत्वम्' इति विषयत्रयं त्वयि जागर्ति । तस्मादविवेकता मास्तु, सावधानेन पथा संचरस्वेति भावः ॥११॥ 'वसिष्ठे च मैत्रावरुणिः' इति हारावली । अगस्त्य इति पूर्वोत्तरसन्दर्भमूढः कोऽपि बभ्राम ॥ स्नेहं दयां चेति ॥ १२ ॥ यदि वा अथवा 'आहो उताहो यदिवा' इति रत्नमाला । जानकीमपीत्यादीनि वचनानि रामस्य भाव्यर्थसूचकानीति तत्र तत्र सूक्ष्मबुद्धिभिरवगन्तव्यम् ॥१२॥ अत एव राघवकुलधुरन्धरः । राहवेत्यत्र 'अनादिनामसंयुक्तानां ख-घ-थ-ध-फ-भां हः' इति हत्वम् । 'श्रेष्ठौ धुर्यौ धुरन्धरौ' इति मेदिनी । 'आलेख्यं वीथिका

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१ 'यथाह भगवान्' इति ब-घ. २ 'लोकस्य' इति न-ब-घ. ३ 'वीथ्याम्' इति क-न.

रामः—जानामि वत्स दुर्मनायमानां देवीं विनोदयितुम्। तत्कियन्त- मवधिं याचत्।

लक्ष्मणः—यावदार्याया हुताशने विशुद्धिः।

रामः—शान्तं पापम्। (ससान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः।
तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः॥ १३॥

देवि देवयजनसम्भवे प्रसीद। एष ते जीवितावधिः प्रवादः।

कष्टो जनः कुलधनैरनुरञ्जनीय-
स्तन्नो यदुक्तमशिवं न हि तत्क्षमं ते।
नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा
मूर्ध्नि स्थितिर्न चरणैरवताडनानि॥ १४॥

सीता—होदु अज्जउत्त होदु। एहि। पेक्खह्म दाव दे चरिदम्। भव- त्वार्यपुत्र भवतु। एहि। प्रेक्षामहे तावत्ते चरितम्। (इत्युत्थाय परिक्रामति।)

लक्ष्मणः—इदं तदालेख्यम्।

सीता—(निर्वर्ण्य।) के एदे उवरि णिरन्तरट्ठिदा उवत्थुवन्ति विअ अज्जउत्तम्। क एते उपरि निरन्तरस्थिता उपस्तुवन्तीवार्यपुत्रम्।

लक्ष्मणः—देवि, एतानि तानि सरहस्यानि जृम्भकास्त्राणि यानि भगवतः कृशाश्वात्कौशिकमृषिमुपसंक्रान्तानि तेन च ताटकावधे प्रसादीकृता-न्यार्यस्य।

चित्रपट्टिका' इति **त्रिकाण्डशेषः**। **अवधिः** अवसानम्॥ **उत्पत्तिपरिपूतायाः** इति॥ १३॥ **पावनान्तरैः** पवित्रतापादकवस्तुभेदैः॥१३॥ देवानां यजनं यत्र। यज्ञभूमिरित्यर्थः। **जीवितं अवधौ** अवसाने यस्य यावज्जीवमि- त्यर्थः॥ **कष्टो जन** इति॥ १४॥ 'स्यात्कष्टं कृच्छ्रमाभीलं त्रिष्वेषां भेद्यगामि यत्' **इत्यमरः**। **कुलधनैः** कुलीनैः। **नः** अस्माकम्। **यत् अशिवं** निष्ठु- रम्, **उक्तं** हुताशनशुद्धिरिति भाषितम्। **तत् ते** तव **न क्षमं** न योग्यम्। तुशब्दः पादपूरणे॥ अत्र दृष्टान्तमाह—**नैसर्गिकी** स्वभावसिद्धा॥१४॥ **आर्य- पुत्र पश्यामस्ते चरितम्**। चरिदं इत्यत्र 'तो दः' इति दत्वम्। **निर्वर्ण्य** दृष्ट्वा। क इदानीमेते उपरि निरन्तरस्थिताः उपस्तुवन्तीवार्यपुत्रम्। **ट्ठिदा** इत्यत्र 'स्थस्य ठः' इति ठत्वम्। थु(थु)वन्तीत्यत्र 'स्तस्य थः' इति थत्वं च।

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१ 'कियानवधिः' इति न. २ 'पापम् (ससान्त्ववचनम्)' इत्येतन्नास्ति च–पुस्तके; 'शान्तं शान्तम्' इति घ. ३ 'कष्टं' इति क, 'क्लिष्टो' इति न. ४ 'तन्मे' इति च; 'तन्मे दुरुक्तम्' इति घ. ५ 'अशुभं च न' इति न. ६ 'क्रामतः' इति व–घ. ७ 'भृशाश्वात्' इति न. ८ 'ऋषिं विश्वस्य मित्रं विश्वामित्रम्' इति व.

रामः—वन्दस्व देवि दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा परःसहस्राः शरदस्तपांसि ।
एतान्यपश्यन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥१५॥

सीता—णमो एदाणं । नम एतेभ्यः ।

रामः—सर्वथेदानीं[1] त्वत्प्रसूतिमुपस्थास्यन्ति ।

सीता—अणुग्गहिदह्मि । अनुगृहीतास्मि ।

लक्ष्मणः—एष मिथिलावृत्तान्तः ।

सीता—अम्महे दलन्तणवणीलुप्पलसामलसिणिद्धमसिणसोहमाणमंसलेण देहसोहग्गेण विम्हअत्थिमिदताददीसन्तसोम्मसुन्दरसिरी अणादरखंडिदे[2]संकरसरासणो सिहण्डमुद्धमुहमण्डलो अज्जउत्तो आलिहिदो । अहो दलन्नवनीलोत्पलश्यामलस्निग्धमसृणशोभमानमांसलेन देहसौभाग्येन विस्मयस्तिमिततातदृश्यमानसौम्यसुन्दरश्रीरनादरखण्डितशङ्करशरासनः शिखण्डमुग्धमुखमण्डल आर्यपुत्र आलिखितः ।

लक्ष्मणः—आर्ये पश्य पश्य ।

सम्बन्धिनो वसिष्ठादीनेष तातस्तवार्चति ।
गौतमश्च शतानन्दो जनकानां पुरोहितः ॥ १६ ॥

तानि प्रसिद्धानि । **रहस्यैः** शरसन्धानमोक्षणोपसंहारादिमन्त्रैः **सहितानि जृम्भकानामस्त्राणि । मित्रं** सखायम् । **उपसंक्रान्तानि** प्राप्तानीति यावत् । **तेन** विश्वामित्रेण ॥ **ब्रह्मादय** इति॥१५॥**ब्रह्महिताय** ब्राह्मणसौख्याय। **स्वानि** स्वकीयानि ॥१५॥ **नम एतेभ्यः । त्वत्प्रसवं** त्वत्पुत्रम् । अनुगृहीतास्मि । **अम्हो** आश्चर्ये ॥ दलितनवनीलोत्पलश्यामलस्निग्धमसृणमांसलदेहसौभाग्येन विस्मयस्तिमिततातनगरजनदृश्यमानसोमसुन्दरश्रीः अनायासखण्डितशङ्करशरासनः शिखण्डमुग्धमण्डनः आर्यपुत्र आलिखितः । 'मसृणं स्निग्धं' **इत्यमरो**क्तेः स्निग्धमसृणयोरेकार्थता, तदपि अस्मद्याकृत**विद्धसालभञ्जिका**प्रथमाङ्कोक्तप्रणयप्ररूढप्रेमादीनामिव स्निग्धमसृणयोस्तत्तद्धातुमहिम्नाऽन्तरभेदो दयया कल्पनीयः। सर्वत्रैवमूह्यम्। **मांसलं** सान्द्रम् । **सोमवत् श्रीः शोभा** 'सोमवत्प्रियदर्शनः' इति **रामायणे** । **अनायासेन** लीलया । 'शिखण्डो वर्हचूडयोः' **इत्यमरः । खण्डिते**त्यत्र केचन शिवद्रोहिणः पापण्डाः परिहसन्तो दन्तान् दर्शयन्ति, तत्तुच्छम् ॥ रावणदुर्वहोऽपि शक्त्या हतो लक्ष्मणः यथा भक्ताय हनूमते लघुरभवत् तथा शिवलिङ्गप्रतिष्ठातेति 'अत्र पूर्वं महादेवः प्रसादमकरोत्प्रभुः' इत्यादिवचनेन **शिवगीतो**क्तविरजादीक्षानुग्रहेण च शिष्य-

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१ 'सर्वथैतानि' इति क. २ 'खुटित' इति घ-च; 'त्थुडिद' इति न.

रामः—सुश्लिष्टमेतत् ।

जनकानां रघूणां च सम्बन्धः कस्य न प्रियः ।
यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः ॥ १७ ॥

सीता—एदे क्खु तक्कालकिदगोदाणमङ्गला चत्तारो भादरो विआहदिक्खिदा तुह्मे । अम्मो जाणामि तस्सिं जेव्व पदेसे तस्सिं जेव्व काले वत्तामि । एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारो भ्रातरो विवाहदीक्षिता यूयम् । अहो जानामि तस्मिन्नेव प्रदेशे तस्मिन्नेव काले वर्ते ।

रामः—एवम् ।

समयः स वर्तत इवैष यत्र मां
समनन्दयत्सुमुखि गौतमार्पितः ।
अयमागृहीतकमनीयकङ्कण-
स्तव मूर्तिमानिव महोत्सवः करः ॥ १८ ॥

लक्ष्मणः—इयमार्या । इयमप्यार्या माण्डवी । इयमपि वधूः श्रुतकीर्तिः।

सीता—वच्छ इअं वि अवरा का । वत्स इयमप्यपरा का ।

लक्ष्मणः—(सलज्जस्मितम् । अपवार्य) अये ऊर्मिलां पृच्छत्यार्या । भवतु । अन्यतः संञ्चारयामि । (प्रकाशम्) आर्ये दृश्यतां द्रष्टव्यमेतत् । अयं च भगवान्भार्गवः ।

भक्तवात्सल्य रामस्य दयानिधिर्जगदीश्वरः खण्डनार्हविष्णुब्रह्माद्यवध्यरावणदुर्वहशरासनोऽभूदिति प्रामाणिकाः । अत एव 'बालक्रीडनमिन्दुशेखरधनुर्भङ्गावधि' इति भगवान् **बोधायनः** । 'श्रीमतः शितिकण्ठस्य कृत्यं हि दुरतिक्रमम्' इत्युत्तर**रामायणे** च विग्रहवद्धर्मस्य रामस्यैव वाक्यं इति दिक् । **सुतरां श्लिष्टं** युक्तमित्यर्थः ॥ **जनकानां रघूणा**मिति ॥१७॥ **यत्र** संबन्धे । तथा च 'जनक देहि कन्यां गृहाण राम' इति वक्तुं कारयितुं च स्वयं स एष एव सर्वस्वतन्त्र इति भावः ॥१७॥ एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारोऽपि भ्रातरो विवाहदीक्षिता यूयम् । **कालकृते**ति ध्वनिः । अम्हो जानामि तस्मिन्नेव काले वर्ते इति । एवं बाढमित्यर्थः ॥ **समयस्स वर्तत** इति ॥१८॥ **यत्र** समये । आदराद्गृहीतश्चासौ **कमनीयकङ्कण** इति विवेकः । अयमागृहीतेति ध्वनिः ॥ ॥ १८ ॥ **आर्या** सीता । **माण्डवी** भरतपत्नी **श्रुतकीर्तिः** शत्रुघ्नपत्नी । **इयमपरा का** । 'रहोऽन्येन सहोक्तौ स्यादपवार्य जनान्तिकम्' इति लक्षणात् प्रकृते अन्येन सह भाषणाभावात् कवेः प्रमादः । अथापि 'स्वमनसा

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१ ˚द्रष्टव्यमेतत्' न-च; 'दृष्टमेतत्' इति घ. २ '˚मुद्गृहीत' इति च-घ. ३ 'सञ्चरामि' इति छ.

सीता—(ससंभ्रमम्) कॅम्पिदह्मि । कम्पितास्मि ।

रामः—ऋषे नमस्ते ।

लक्ष्मणः—आर्ये पश्य पश्य । अयमसावार्येण (इत्यर्धोक्ते)

रामः—(साधिक्षपम्) अयि वत्स बहुतरं द्रष्टव्यम् । अन्यतो दर्शय ।

सीता—(सस्नेहबहुमानं निर्वर्ण्य ।) सुट्ठु सोहसि अज्जउत्त एदिणा विणअमाहॅप्पेण । सुष्ठु शोभसे आर्यपुत्र एतेन विनयमाहात्म्येन ।

लक्ष्मणः—एते वयमयोध्यां प्राप्ताः ।

रामः—(सास्रम्) स्मरामि हन्त स्मरामि ।

जीवत्सु तातपादेषु नॅवे दारपरिग्रहे ।
मातृभिश्चिन्त्यमानानां ते हि नो दिवसा गताः ॥ १९ ॥

इयमपि तदा जानकी

पॅतनविरलैः प्रान्तोन्मीलन्मनोहरकुॅन्तलै-
र्दशनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् ।
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमविभ्रमै-
रकृत मधुरैरम्बॅानां मे कुतूहलमङ्गकैः ॥ २० ॥

लक्ष्मणः—एषा मन्थरा ।

रामः—(सत्वरॅमन्यतो दर्शयन् ।) देवि वैदेहि

सह' इति दयया समाधेयम् । 'आत्मगतं स्वगतं' इति वा पाठः साधुः । **ऊर्मिला** लक्ष्मणस्य पत्नी । **भार्गवः** जामदग्न्यः । **कम्पितास्मि । साधिक्षेपमिति**—स्वोत्कर्षः परानुत्कर्षश्च न श्रोतव्य इति भावः । शोभते आर्यपुत्र एतेन विनयमाहात्म्येन । 'पाल्यमानानां' इति पाठः साधुः ॥ **जीवत्सु तातपादेष्विति** ॥ १९ ॥ **नः** अस्माकम् ॥ १९ ॥ **पतनविरलै**रिति ॥ २० ॥ सध्ये मध्ये दन्तानां **पतनेन विरलैः** गर्तसामन्तैरिति भावः । **मन्दः** स्वल्पः **आलोकः** द्योतः यस्मिन्मुखे । **ललितललितै**रिति वीप्सायां द्विरुक्तिः भृशं ललितैरित्यर्थः । **ज्योत्स्नाप्रायैः** चन्द्रिकाप्रचुरैः तद्वच्छीतलैः सुखकरैश्चेति भावः । **विभ्रमो** विलासः । **अकृत** चकार । **मधुरैः** मनोज्ञैः । **मुग्धा** सुन्दरीति **परिभाषः** । मूढेत्यर्थः । 'मुग्धस्तु-

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१ 'भादम्हि' इति ख–घ. २ 'माहम्मेण' इति क. ३ 'नूतने दारसंग्रहे न.
४ 'पततु. इति ख–घ–ङ. ५ 'कच्छलैः' इति न. ६ 'अम्बानाम्' इति न.
७ 'अनुत्तरमन्यतो गत्वा' इति ख–घ.

इङ्गुदीपादपः सोयं शृङ्गबेरपुरे पुरा ।
निषादपतिना यत्र स्निग्धेनासीत्समागमः ॥ २१ ॥

लक्ष्मणः—(विहस्य । स्वगतम् ।) अये मध्यमाम्बावृत्तमन्तरितमार्येण ।

सीता—अम्मो एसो जडासंजमणवुत्तन्तो । अहो एष जटासंयमनवृत्तान्तः ।

लक्ष्मणः—पुत्रसंक्रान्तलक्ष्मीकैर्यद्वृद्धेक्ष्वाकुभिर्धृतम् ।
धृतं बाल्ये तदार्येण पुण्यमारण्यकव्रतम् ॥ २२ ॥

सीता—एसा पसण्णपुण्णसलिला भअवदी भाईरही । एषा प्रसन्नपुण्यसलिला भगवती भागीरथी ।

रामः—देवि रघुकुलदेवते नमस्ते ।

तुरगविचयव्यग्रानुर्वीभिदः सगराध्वरे
कपिलमहसामर्षात्प्लुष्टान्पितुश्च पितामहान् ।
अगणिततनूतापं तप्त्वा तपांसि भगीरथो
भगवति तव स्पृष्टानद्भिश्चिरादुददीतरत् ॥ २३ ॥

सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भव ।

न्दरमूढयोः' इति यादवः ॥ २० ॥ इङ्गुदीपादप इति ॥ २१ ॥ 'इङ्गुदी तापसतरुः' इत्यमरः । यत्र पादपे पादपप्रदेशे इत्यर्थः । यत्र शृङ्गिबेरपुरे इति केचित् । तन्न । सोऽयं पादप इति वाक्यविरोधात् । 'स्निग्धस्सुहृत्' इति वामनः ॥ २१ ॥ मध्यमाम्बा कैकेयी । उत्तमाम्बा नेति व्यज्यते । वृत्तं । वृत्तान्तं इति भ्रान्तः पाठः । वृत्तान्त इत्यमरः । अन्तर्हितमिति-मातृनिन्दा मा भूदिति भावः । एष जटासंयमनवृत्तान्तः ॥ पुत्रसंक्रान्तेति ॥ २२ ॥ यद्वृद्धेक्ष्वाकुभिरित्यादि सन्धिसङ्कटम् । अन्तर्ज्वलन्निटिलेति प्रावृड्ढ्रासरेति च असमद्याख्यातविद्धसालभञ्जिकाभारतचम्पूप्रयोगवद्द्रष्टव्यनीयम् । बाल्ये कौमारदशायाम् । आरण्यका वनवासिनः ॥ २२ ॥ एषा प्रसन्नपुण्यसलिला भगवती भागीरथी ॥ तुरगविचयव्यग्रेति ॥ २३ ॥ विचये अन्वेषणे । कपिल एव महः तेजः । तेन कर्त्रा । रोषाद्धेतोः ।

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१ 'वृत्तान्तमन्तरितम्' इति न; 'वृत्तान्तोऽन्तरितः' इति क. २ 'कृतम्' इति घ. ३ 'आरण्यकं व्रतम्' इति घ–च. ४ 'रोषात्' इति न. ५ 'पुरा प्रपितामहान्' इति च–क; 'पितुः प्रपितामहान्' इति घ. ६ '°तनूतापः' इति न; 'तनूपातं' इति च–घ. ७ 'उददीधरत्' इति च–व; 'उदवीधरत्' इति क.

लक्ष्मणः—अयमसौ भरद्वाजावेदितश्चित्रकूटयायिनि वर्त्मनि वनस्पतिः कालिन्दीतटे वटः श्यामो नाम ।

रामः—(सस्पृहमवलोकयति ।)[1]

सीता—सुमरदि वा एदं पदेसं अज्जउत्तो । स्मरति वैतं प्रदेशमार्यपुत्रः।

रामः—अयि कथं विस्मर्यते ।

अलसललितमुग्धान्यध्वसम्पातखेदा-
दशिथिलपरिरम्भैर्दत्तसंवाहनानि ।
परिमृदितमृणालीदुर्बलान्यङ्गकानि
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥ २४ ॥

लक्ष्मणः—एष विन्ध्याटवीमुखे विराधसंरोधः ।

सीता—अलं दाव एदिणा । पेक्खामि दाव अज्जउत्तसहत्थधरिदतालवन्तादवत्तनिवारिदादपं अत्तणो दक्खिणारण्णप्पवेसारम्भम् । अलं तावदेतेन । प्रेक्षे तावदार्यपुत्रस्वहस्तधृततालवृन्तातपत्रनिवारितातपमात्मनो दक्षिणारण्यप्रवेशारम्भम् ।

सुप्तान् दग्धान् । **पितुः** भगीरथजनकस्य । **प्रपितामहान्** सगरपुत्रान् । **उदतीतरत्** उत्तारयामास ॥ २३ ॥ **अरुन्धतीव** स्थिता **सा** प्रसिद्धा त्वमिति ॥ अथवा—यथा अरुन्धती तथा सा त्वमित्यर्थः । **शिवं** मङ्गलं **अनुध्यानं** अनुचिन्तनं यस्याः । 'वानस्पत्यः फलैः पुष्पात्तैरपुष्पाद्वनस्पतिः' इत्यमरः ॥ स्मरति वा एनं प्रदेशमार्यपुत्रः । **अलसललितेति** ॥ २४ ॥ **यत्र** प्रदेशे **अध्वसम्पातखेदात् अलसानि** आलस्ययुक्तानि जडानीति यावत् । स्वभावतस्तु **ललितेन** विलासेन **मुग्धानि** मनोज्ञानीत्यर्थः ॥ 'संपाते चातिपतनगतिपातोऽप्यतिक्रमः ।' इति त्रिरूपः । **अशिथिलपरिरम्भैः** दृढालिङ्गनैः । **संवाहनं** मर्दनम् । अन्योन्यसंघट्टनवशादिति भावः । **परिमृदिताः** क्लिष्टाश्च ताः । 'मृणालं त्रिषु' इति विक्रमार्कः । 'पाणौ मृणालीलता' इत्यस्मद्याख्यात**विद्धसालभञ्जिकायाम्** । तस्मादितरविस्मरणेऽपि नेदं विस्मर्येत इति भावः ॥ २४ ॥ **अटवीमुखे** वनपुरःप्रदेशे ॥ अलमेतेन पश्यामि तावदार्यपुत्रस्वहस्तधारिततालवृन्तातप(त्र ?)निवारितातपं आत्मन अक्षिभ्यां दक्षिणारण्यपथिकत्वम् ॥ **तालवन्तेति** कवेः प्रमादः । 'ता-

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१ एतन्नास्ति व–घ–पुस्तकयोः. २ 'सञात' इति व–घ–क. ३ 'संवादः' इति न. ४ 'अज्जउत्तहत्थ' इति व–घ. ५ 'तालवेण्टा०' इति घ; 'तालवेण्टादवत्तं' इति व; 'तालवुन्तादवत्तं' इति न. ६ 'अत्तणो अच्चाहिदं दक्खिणारण्णपहिअत्तणम्' इति न.

रामः—एतानि तानि गिरिनिर्झरिणीतटेषु
वैखानसाश्रिततरूणि तपोवनानि ।
येष्वातिथेयपरमा यमिनो भजन्ते
नीवारमुष्टिपचना गृहिणो गृहाणि ॥ २५ ॥

लक्ष्मणः—अयमविरलानोकहनिवहनिरन्तरस्निग्धनीलपरिसरारण्यपरिणद्धगोदावरीमुखरकन्दरः सततमभिष्यन्दमानमेघमेदुरितनीलिमा जनस्थानमध्यगो गिरिः प्रस्रवणो नाम ।

रामः—स्मरसि सुतनु तस्मिन्पर्वते लक्ष्मणेन
प्रतिविहितसपर्यासुस्थयोस्तान्यहानि ।
स्मरसि सरसनीरां तत्र गोदावरीं वा
स्मरसि च तदुपान्तेष्वावयोर्वर्तनानि ॥ २६ ॥

किं च । किमपि किमपि मन्दं मन्दमासक्तियोगा-
दविरलितकपोलं जल्पतोरक्रमेण ।
अशिथिलपरिरम्भव्यापृतैकैकदोष्णो-
रविदितगतयामा रात्रिरेव व्यरंसीत् ॥ २७ ॥

लक्ष्मणः—एषा पञ्चवट्यां शूर्पणखा ।

लृन्तेऽथ' इत्यनुशासनात् 'तालओण्टे'ति कथनस्यैव न्याय्यत्वात् । 'अच्छिहिं' इति 'द्विवचने बहुवचनं' इति बहुत्वं 'अक्खिहिं' इति च प्रमादः । 'अक्ष्यादिषु छः' इति छत्वविधानात् 'अच्छिहिं' इति साधीयान् पाठः ॥ **एतानि तानीति** ॥ २५ ॥ **निर्झरिणीनां** गिरिनदीनाम् । **येषु** तपोवनेषु ॥ 'क्रमादातिथ्यातिथेयातिथ्यर्थेऽत्र साधुनि ।' इत्यमरः । **यमिनः** नियमवन्तः । **गृहिणः** गृहस्थाः ॥ २५ ॥ **अनोकहनिवहाः** तरुसङ्घाः । तैः **निरन्तरं** सान्द्रं यथा तथा, **स्निग्धनीलानि** मसृणानि श्यामलानि च तानि **परिसरारण्यानि** तैः परिसरारण्यायां सान्द्रायां **गोदावर्यां मुखराः** यस्य पूर्वानुभवस्मरणात् चित्रे मुखरकन्दरत्वोपचारः इति बोध्यम् । **अभिष्यन्दमानाः** प्रस्रवन्तः ये **मेघाः तैर्मेदुरितः** निबिडीकृतः **नीलिमा** नैल्यं यस्य ॥ **स्मरसि सुतन्विति** ॥ २६ ॥ **लक्ष्मणेन प्रतिविहितेत्या**दिकं 'रतेर्गृहीतानुनयेन' इतिवत्समाधेयम् । **वर्तितानि** वर्तनानीत्यर्थः । द्वितीयपादादौ यमकभङ्गः । सरसीति द्विः पुनरुक्तं च ॥ २६ ॥ **किमपि किमपीति** ॥ २७ ॥ **किमपि** अनिर्वाच्यं यथा तथा, **किमपि** किञ्चित् ।

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१ 'शमिनो' इति ध-घ-क. २ 'मुखकन्दरः' इति न. ३ 'सरसवीराम्' इति ब-घ. ४ 'आसक्ति' इति क-घ. ५ 'एषः...शूर्पणखाविवादः' इति न.

सीता—हा अज्जउत्त एत्तिअं दे दंसणम्। हा आर्यपुत्र एतावत्ते दर्शनम्।

रामः—अयि विप्रयोगत्रस्ते चित्रमेतत्।

सीता—जहा तहा होदु। दुज्जणो असुहं उप्पादेइ। यथा तथा भवतु। दुर्जनोऽसुखमुत्पादयति।

रामः—हन्त वर्तमान इव मे जनस्थानवृत्तान्तः प्रतिभाति।

लक्ष्मणः—अथेदं रक्षोभिः कनकहरिणच्छद्मविधिना

तथा वृत्तं पापैर्व्यथयति यथा क्षालितमपि।

जनस्थाने शून्ये विकलकरणैरार्यचरितै-[1]

रपि ग्रावा रोदित्यपि दलति वज्रस्य हृदयम् ॥२८॥

सीता—(सास्रमात्मगतम्।) अयि देव रहुकुलाणन्द एव्वं मम कारणादो किलन्तो[2] आसि। अयि देव रघुकुलानन्द एवं मम कारणात्क्लान्त आसीः।

लक्ष्मणः—(रामं निर्वर्ण्य साकूतम्।) आर्य किमेतत्।

ईषदिति यावत्। मन्दं मन्दं शनैः शनैः। आसक्तियोगात् अभिनिवेशसङ्गतेः। अविरलितौ मिथो नीरन्ध्रीकृतौ कपोलौ यस्मिन् कर्मणि। अक्रमेण मदनावेशपारवश्यात्पूर्वोत्तरसम्बन्धाभावेनेत्यर्थः। एकैकदोष्णोः परस्परभुजयोः। अविदिताः गतयामाः अतिक्रान्तप्रहराः यस्याः। रात्रिरेव व्यरंसीत् विरराम। न तु संलापैकदेशोऽपीति भावः ॥ २७ ॥ आर्यपुत्र एतावत्ते दर्शनम्। यथा तथा वा भवतु। दुर्जनः असुखमुत्पादयति ॥ अथेदं रक्षोभिरिति ॥ २८ ॥ अथानन्तरं इदमेतत्। अथेदमिति वाक्यखण्डः। वृत्तं आचरितम्। 'वृत्तमाचरितातीतपद्यचारित्रवर्तुले' इति केदारः। क्षालितं निश्शेषितमपि वृत्तमित्यनुषज्यते। शून्ये सजातीयरहिते। विकलकरणैः विवशेन्द्रियैः। आर्यस्य रामस्य चरितैः प्ररुदितरूपैरित्यर्थः। अत एव ग्रावा शैलोऽपि रोदिति प्रतिध्वनिव्याजेनेत्यूह्यम्। कृतोऽपि...न्येनाह—वज्रस्य कुलिशस्य। हृदयं गर्भः। दलति स्फुटति। अपिः संभावनायाम्। तथा च कदाचिदचलवज्रादीनां नाद्भवः (?) स्यात्। न तु तेषां दुरात्मनामासीदिति भावः। 'हृदयं हृदि गर्भे च' इति पंक्तिमाला ॥ 'हन्त रोदिति शैलोऽपि वज्रगर्भोऽपि दीर्यति। प्रकम्पतेऽपि दिग्धण्डमण्डलं रोदनैरिव ॥' इति महानाटके मेघनादोत्पत्तौ भगवान् बोधायनः ॥ २८ ॥ अन्हो दिनकरकुलनन्दनः एतावन्मम कारणात् क्लान्त आसीत्। एतावदिति क्रियाविशेषणम्। कारणात् हेतोः। निर्वर्ण्य

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१ 'करणैः' ग-घ. २ 'कलिदोसि' इति ग-घ क.

अयं तावद्बाष्पस्त्रुटित इव मुक्तामणिसरो
विसर्पन्धारामिर्लुठति धरणीं जर्जरकणः।
निरुद्धोऽप्यावेगः स्फुरदधरनासापुटतया
परेषामुन्नेयो भवति च भराध्मातहृदयः ॥ २९ ॥

रामः—वत्स

तत्कालं प्रियजनविप्रयोगजन्मा
तीव्रोऽपि प्रतिकृतिवाञ्छया विसोढः।
दुःखाग्निर्मनसि पुनर्विपच्यमानो
हृन्मर्मव्रण इव वेदनां करोति ॥ ३० ॥

सीता—हद्धी हद्धी। अहं वि अदिभूमिं गदेण रणरणएण अज्जउत्त-सुण्णं विअ अत्ताणं पेक्खामि। हा धिक् हा धिक्। अहमप्यतिभूमिं गतेन रणरणकेनार्यपुत्रशून्यमिवात्मानं पश्यामि।

लक्ष्मणः—(स्वगतम्।) भवत्वन्यतः क्षिपामि। (चित्रं विलोक्य प्रकाशम्।) अथैतन्मन्वन्तरपुराणगृध्रराजस्य तत्रभवतस्तातजटायुपक्षविक्रमोदाहरणम्।

दृष्ट्वा ॥ अयं तावद्बाष्प इति ॥ २९ ॥ तावत् अलङ्कारे। मुक्तामणीनां मौक्तिकरूपरत्नानाम्, सरः एकावली। मुक्तामणीति पुनरुक्तं इति केचित् ॥ तन्न ॥ 'रत्नमणिर्द्वयोरश्मजातौ मुक्तादिकेऽपि च' इति अमरसिंहेनाभिधानात् 'मौक्तिकमणिच्छायैः' इत्यसमाख्यातविरुद्धस्तालमञ्जिकायाम्। धरणी-मुद्दिश्य। धरणी इति च पाठः। धरणीतनयेति लक्ष्मणः। निरुद्धः आच्छा-दितोऽपि। 'आवेगो भयसंभ्रमः' इति अमरमाला। उन्नेतुं योग्यः उन्नेयः। आध्मातं पूरितं विफ(क?)लीकृतं हृदयं येन ॥ २९ ॥ तत्कालं प्रि-यजनेति ॥ ३० ॥ स चासौ कालः तत्काले प्रियजनस्य सीतायाः तीव्रः तीक्ष्णः प्रतिकृतिः रावणसंहाररूपः प्रतीकारः। विसोढः मर्षितः। वि-शेषेण पच्यमानः हृन्मर्मव्रणः हृदयग्रन्थिव्रणः। 'मर्म तु ग्रन्थिदोषयोः' इति रत्नकोशः ॥ ३० ॥ हा धिक् हा धिक् अहमप्यतिभूमिं गतेन रणरणकेन आर्यपुत्रशून्यमिवात्मानं पश्यामि। अतिभूमिं आधिक्यम्। रणरणकशब्दो भीतिसंभ्रमवाचको देशीयः। थ(घ)टकीति महाराष्ट्राः। 'चरित्रमपि चारित्रं' इत्युभयरूपः ॥ हा तात निर्व्यूढस्तेऽपत्यस्नेहः। निर्व्यूढः निर्वाहं

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१ 'हे बाष्पौघः' इति ख-घ. २ 'चिरमाध्मात०' इति न. ९ 'तनोति' ख.

सीता—हा ताद णिव्वूढो दे अवच्चसिणेहो । हा तात निर्व्यूढस्तेऽपत्यस्नेहः ।

रामः—हा तात काश्यप शकुन्तराज क्व नु खलु पुनस्त्वादृशस्य महतस्तीर्थभूतस्य साधोः सम्भवः ।

लक्ष्मणः—अयमसौ जनस्थानस्य पश्चिमतः कुञ्जवान्नाम दनुकबन्धाधिष्ठितो दण्डकारण्यभागः । तदिदमृष्यमूकपर्वते मतङ्गस्याश्रमपदम् । इयं च श्रमणा नाम सिद्धा शबरतापसी । तदेतत्पम्पाभिधानं पद्मसरः ।

सीता—एत्थ किल अज्जउत्तेण विच्छिण्णामरिसधीरत्तणं पमुक्ककण्ठं रुण्णं आसि । अत्र किलार्यपुत्रेण विच्छिन्नामर्षधीरत्वं प्रमुक्तकण्ठं रुदितमासीत् ।

रामः—देवि रमणीयमेतत्सरः ।

एतस्मिन्मदकलमल्लिकाक्षपक्ष-
　व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।
बाष्पाम्भःपरिपतनोद्गमान्तराले
　सन्दृष्टाः कुवलयिनो भुवो विभागाः ॥ ३१ ॥

लक्ष्मणः—अयमार्यो हनूमान् ।

सीता—एसो सो चिरणिव्वूढजीअलोअपच्चुद्धरणगुरूवआरी महाणुभावो मारुदी । एष स चिरनिर्व्यूढजीवलोकप्रत्युद्धरणगुरूपकारी महानुभावो मारुतिः ।

गतः प्राणपर्यन्तमिति शेषः ॥ **तीर्थभूतस्य** गुरुप्रायस्य । **जनस्थानं पश्चिमतः** जनस्थानस्य पश्चिमभागे इत्यर्थः । **शबरेषु तापसी** शबरीत्यर्थः ॥ यत्र किल आर्यपुत्रेण विच्छिन्नामर्षधैर्येण प्रमुक्तकण्ठं प्ररुदितमासीत् । धीरमित्यत्र 'ई धैर्ये' इति, 'तुर्यधैर्यसौन्दर्याश्चर्यपर्यन्तेषु रः' इति च ईत्वं रत्वं च । रमणीयं इति ध्वनिः ॥ **एतस्मिन्मदकल** इति ॥ ३१ ॥ 'मलिना मल्लिकाक्षाः' इत्यमरः । तेषां पक्षैः **व्याधूतानि** कम्पितानि । **स्फुरन्ति** शोभमानानि **उरुदण्डानि** विपुलनालानि **पुण्डरीकाणि** येषु ते । **बाष्पाम्भसां पतनोदययोरन्तराले** अवान्तरदशायामित्यर्थः । **विभागाः** प्रदेशाः ॥ ३१ ॥ **अयमार्य** इति ध्वनिः ॥ एष स चिरनिर्व्यूढजीवलोकप्रत्युद्धरणगुरुकोपकारो महानुभावः **गुरुरेव गुरुकः** स्वार्थे कः । प्रत्युद्धरण-

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१ 'तीर्थस्य' च–घ–क. २ 'जनस्थानपश्चिमः' घ–च. ३ 'कुञ्जवान्नाम पर्वतो' म. ४ 'तदिदममुष्य परिसरे' म. ५ 'सिद्धशबरी' घ–च ६ 'मया' म. ७ 'णिव्विण्ण' क–घ–च.

रामः—दिष्ट्या सोऽयं महाबाहुरञ्जनानन्दवर्धनः ।
यस्य वीर्येण कृतिनो वयं च भुवनानि च ॥ ३२ ॥

सीता—वच्छ एसो कुसुमिदकअम्बतरुतण्डविअबरहिणो किंणामधेओ गिरि जत्थ अणुभावसोहग्गमेत्तपरिसेसधूसरसिरी मुहुत्तं मुच्छन्दो तुए परुदिएण अवलम्बिदो तरुअले अज्जउत्तो आलिहिदो । वत्स एष कुसुमितकदम्बतरुताण्डवितबर्हिणः किंनामधेयो गिरिर्यत्रानुभावसौभाग्यमात्रपरिशेषधूसरश्रीर्मुहूर्तं मूर्छंस्त्वया प्ररुदितेनावलम्बितस्तरुतल आर्यपुत्र आलिखितः ।

लक्ष्मणः—सोऽयं शैलः ककुभसुरभिर्माल्यवान्नाम यस्मिन्नीलः स्निग्धः श्रयति शिखरं नूतनस्तोयवाहः ।
आर्येणास्मिन्

रामः—विरम विरमातःपरं न क्षमोऽस्मि
प्रत्यावृत्तः पुनरिव स मे जानकीविप्रयोगः ॥ ३३ ॥

लक्ष्मणः—अतः परमार्यस्य तत्रभवतां कपिराक्षसानां चासंख्यातान्युत्तरोत्तराणि कर्माश्चर्याणि । परिश्रान्ता चेयमार्या । तद्विज्ञापयामि विश्राम्यतामिति ।

सीता—अज्जउत्त एदिणा चित्तदंसणेण पच्चुप्पण्णदोहलाए अत्थि मए विण्णप्पं । आर्यपुत्र एतेन चित्रदर्शनेन प्रत्युत्पन्नदोहदाया अस्ति मम विज्ञाप्यम् ।

रामः—नन्वाज्ञापय ।

मेव गुरुकः विपुलः उपकारः यस्य सोऽयं शोभत इति शेषः ॥ दिष्ट्या सोऽयमित्यादि ॥ ३२ ॥ कृतिनः कुशलाः । कुशलानीति भुवनपक्षे ॥ ३२ ॥ वत्स एष कुसुमितकदम्बताण्डवितमयूरः किंनामधेयो गिरिः । यत्रानुभावसौभाग्यमात्रपरिशेषधूसरश्रीः मूर्छन् त्वया प्ररुदितेनावलम्बितस्तरुतले आर्यपुत्रः आलिखितः । कदम्बाः नीपवृक्षाः । मोरो इति वक्तव्ये मऊरो इति कथनं कवेः प्रमादः । तथापि शेषस्संस्कृतादि(ति) सूत्रेण दयनीयोऽयं प्रयोगः । प्रकृष्टं रुदितं यस्य ॥ सोऽयं शैल इति ॥ ३३ ॥ अतः आर्येणास्मिन् इति वाक्यात् परं अन्यत् वक्ष्यमाणम् श्रोतुमिति शेषः । सः अनिर्वाच्यः । प्रत्यावृत्तः आगत इवेत्यर्थः । तृतीयचरणे राम इति व्यवधाने सत्यपि नाटकादौ न दोषः इत्यालङ्कारिकाणां समयः । अत एव विक्रमचरिते—'देवाकर्णय' इति शुकवाक्यप्रस्तावान्तरे 'तिष्ठति पतगेति'

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१ 'सुन्दरसिरी' न. २ एतन्नास्ति क–ध–घ–पुस्तकेषु. ३ 'वत्सैतस्माद्विरम' इति क–ध–घ. ४ 'पुनरपि' ध–घ. ५ 'विण्णावणिज्जं' क–ग.

सीता—जाणे पुणोवि पसण्णगम्भीरासु वणराइसु विहरिस्सं पवित्तणिम्मलसिसिरावगाहं भअवदिं भाईरहिं ओगाहिस्सं त्ति। जाने पुनरपि प्रसन्नगम्भीरासु वनराजिषु विहरिष्यामि पवित्रनिर्मलशिशिरावगाहां भगवतीं भागीरथीमवगाहिष्य इति।

रामः—वत्स लक्ष्मण।

लक्ष्मणः—एषोऽस्मि।

रामः—वत्स अचिरं सम्पादनीयोऽस्या दोहद इति संप्रत्येव गुरुभिः सन्दिष्टम्। तदस्खलितसुखसम्पातं रथमुपस्थापय।

सीता—अज्जउत्त तुम्हेहिं वि आअन्दव्वं। आर्यपुत्र युष्माभिरपि आगन्तव्यम्।

रामः—अयि कठिनहृदये एतदपि वक्तव्यमेव।

सीता—तेण हि पिअं मे पिअं मे। तेन हि प्रियं मे प्रियं मे।

लक्ष्मणः—यथाज्ञापयत्यार्यः। (इति निष्क्रान्तः।)

रामः—प्रिये अत्र वातायनोपकण्ठे मुहूर्तं संविष्टौ भवावः।

सीता—एवं होदु। ओहरिदम्हि क्खु परिस्समजणिदाए णिद्दाए। एवं भवतु। अपहृतास्मि खलु परिश्रमजनितया निद्रया।

रामः—तेन हि निरन्तरमवलम्बस्व मामनुगमनाय।

जीवयन्निव ससाध्वसश्रमस्वेदबिन्दुरधिकण्ठमर्प्यताम्।
बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहारविभ्रमः॥ २४॥
(तथा कारयन्सानन्दम्।) प्रिये किमेतत्।

भक्तिनाभिधानादिति दिक् ॥ ३३ ॥ यमार्येति ध्वनिः ॥ आर्यपुत्र एवेन प्रियदर्शनेन प्रत्युत्पन्नदौहृदायाः विज्ञाप्यं मेऽस्ति । दोहलाए इत्यत्र 'दौहृदे ल' इति लत्वम् ॥ जाने पुनरपि प्रसन्नगभीरासु वनराजिषु विहरिष्यामि । पवित्रनिर्मलो शिशिरावगाहां भगवतीं भागीरथीमवगाहिष्ये इति ॥ तत् तस्मात् । सम्पातः चक्रमज्जनादिना पार्श्वादिषु कुण्ठनमित्यर्थः । उपस्थापयेति ध्वनिः॥ आर्यपुत्र युष्माभिरप्यागन्तव्यम् । तेन हि प्रियं मे प्रियं मे । एवं भवतु । अपहृतास्मि खलु निद्रया । अनुगमनायेति ध्वनिः ॥ जीवयन्निवेति ॥ २४ ॥ चन्द्रमणयः चन्द्रकान्ताः । विभ्रमः विन्यासः । बाहुरधिकण्ठमर्प्यताम् अन्धवदिति ध्वनिः ॥ २४ ॥ तथेति—यथा सीता अधि-

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१ 'सोम्म' क–घ–च. २ 'इतो वातायनावर्तके' घ–च. २ 'संविष्टा भव' न. ३ 'मामत्र शयनाय' क–घ–च.

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शे स्पर्शे मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च संमीलयति च ॥ ३५ ॥

सीता—थिरप्पसादा तुम्हे इदो दाणिं किं अवरम् । स्थिरप्रसादा यूयमित इदानीं किमपरम् ।

रामः—म्लानस्य जीवकुसुमस्य विकासनानि
सन्तर्पणानि सकलेन्द्रियमोहनानि ।
एतानि ते सुवचनानि सरोरुहाक्षि
कर्णामृतानि मनसश्च रसायनानि ॥ ३६ ॥

सीता—पिअंवद एहि । संविसम्ह । (इति शयनाय समन्ततो निरूपयति) प्रियंवद एहि । संविशावः ।

रामः—अयि किमन्वेष्टव्यम् ।

कण्ठं बाहुमर्पयेत् तथेत्यर्थः ॥ अथ तमेव बाहुस्पर्शं त्रिच्छित्तिविशेषैरुल्लिखति ॥ **विनिश्चेतुं शक्य** इति ॥ ३५ ॥ विगतश्चासौ निश्चय इति व्युत्पत्तिबलाद्विनिश्चयशब्देन निश्चयभिन्नज्ञानं विवक्ष्यते । तथा च **विनिश्चेतुं** ज्ञातुं **न शक्य** इत्यर्थः । प्रथमचरणस्य मोक्ष इति भावः । अत एव सुखदुःखं वस्तु मोक्ष इति प्राञ्चः । **प्रमोहः** मूर्च्छातिशयः । **विसर्पः** व्याप्तिः । **मदो** मत्तता । 'बालोन्मत्तपिशाचवद्' इति स्मृतेः । अनेन द्वितीयचरणस्य ज्ञानाभाव इति भावः । **परि** परितः । **मूढः** स्वस्वकार्यविमुखः **इन्द्रियगणो** यस्मिन् । चेतनस्य भावः **चैतन्यं** जन्म । इदं कर्म ज्ञेयम् । 'प्राणी तु चेतनो जन्मी' इत्यमरः । भ्रमशाली संमोहशाली च करोतीत्यर्थः । भ्रमः भ्रान्तिः । 'आनन्दभ्रमयोस्संमोहः' इति **नाममाला** । उत्तरार्धे **विकारो** ज्ञानाभासात्मक इति भावः । एवमालोच्य अनिर्वचनीयं पारवश्यमनुभवामीति पद्यस्य पर्यवसन्नोऽर्थः । अयमेव कवेर्भावः । एवमादिष्वन्यल्पेषु पद्येषु स्वाज्ञानपराङ्मुखा दुर्विदग्धाः परस्परं शिखां बिभ्रतः कलहायन्ते । शिष्यमितोक्तावनसूयविशेषज्ञाः प्रमाणम् । इति दिक् ॥ ३५ ॥ प्रसन्नो वदसीति पूजाभिप्रायेणाह—**वी(स्थि ?)रेति** । स्थिरप्रसादा यूयमिति किमत्राश्चर्यम् । अत्र चाद्युक्तौ । 'तूर्यधैर्यसौन्दर्यपर्यन्तेषु रः' इत्यनेन 'अचेरं' इति

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१ 'समुन्मीलयति' इति व. २ 'वीरप्रसादा यूयमत्रेदानीमाश्चर्यम्' न. ३ 'तानि सुवचनानि सरोरुहाक्ष्याः' वं. ४ 'सङ्घसं' (शयिष्ये) इति व–घ. ५ 'अपि सन्देष्टव्यम्' न.

आ विवाहसमयाद्गृहे वने शैशवे तदनु यौवने पुनः ।
स्वापहेतुरनुपाश्रितोऽन्यया रामबाहुरुपधानमेष ते ॥ ३७ ॥

सीता—(निद्रां नाटयन्ती ।) अत्थि एदम् । अज्जउत्त अत्थि एदं (इति स्वपिति ।) अस्त्येतदार्यपुत्र अस्त्येतत् ।

रामः—कथं प्रियवचना मे वक्षसि प्रसुप्तैव । (निर्वर्ण्य)

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो-
रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः ।
अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः
किमस्या न प्रेयो यदि[1] परमसह्यस्तु विरहः ॥ ३८ ॥

प्रविश्य । प्रतीहारी—देव उवट्ठिदो । देव उपस्थितः ।

रामः—अयि कः ।

प्रतीहारी—आसण्णपरिआरओ देवस्स दुम्मुहो । आसन्नपरिचारको देवस्य दुर्मुखः ।

रामः—(स्वगतम्) शुद्धान्तचारी दुर्मुखः । स मया पौरजानपदेष्वप-सर्पः[2] प्रहितः । (प्रकाशम्) आगच्छतु ।

(प्रतीहारी निष्क्रान्ता ।)

प्रविश्य । दुर्मुखः—(स्वगतम्) हा कहं दाणिं देविं अन्तरेण ईदिसं अचिन्तणिज्जं जणाववादं देव्वस्स कहइस्सं । अहवा णिओओ क्खु मे एरिसो

वक्तव्ये 'अच्चरिअं' इति प्रमादः ॥ म्लानस्य जीवकुसुमस्येति ॥ ३६ ॥ जीवः असुधारणम् । विकासनानि विकासकराणि । इति यथोचितमूह्यम् । पद्येऽस्मिन् ममेत्यध्याहारः ॥ ३६ ॥ प्रियंवद एहि संविशावः । अपिः संभावनायाम् ॥ आ विवाहसमयादिति ॥ ३७ ॥ वने दण्डकावने । अस्यान्ततोऽन्वयः ॥ ३७ ॥ आर्यपुत्र एतदस्ति । निर्वर्ण्य दृष्ट्वा ॥ इयं गेहे लक्ष्मीरिति ॥ ३८ ॥ अमृतरूपा अञ्जनवर्तिरिति भावः । मसृणः स्निग्धः । अस्याः किं न प्रेयः सर्वं प्रेय इत्यर्थः । तु किन्तु । विरहो यदि विरहश्चेत् परं अत्यन्तम् । असह्यः ॥ ३८ ॥ देव उपस्थितः । विरह इति च पूर्वेणान्वयः । आसन्नपरिचारको देवस्य दुर्मुखः । शुद्धान्तं अन्तःपुरम् । अपसर्पः चारस्सन् ॥ हा कथमिदानीं सीतादेवीमन्तरेणेदृशमचिन्तनीयं जनापवादं देवाय कथयिष्यामि । अथवा नियोगः खलु मे मन्दभाग्यस्यैषः । हा आर्यपुत्र क्वासि । सौजन्यं चिन्तनेति यावत् ॥ सौजन्यं वर्णयति ॥

१ 'यदि पुनरसह्यो न' इति क-ख. २ 'जानपदानपसर्पितुं' ब-क-व.

मन्दभाग्यस्य । हा कथमिदानीं देवीमन्तरेण ईदृशमचिन्तनीयं जनापवाद देवाय कथयिष्यामि । अथवा नियोगः खल्वीदृशो मे मन्दभाग्यस्य ।

सीता—(उत्स्वप्नायते) हा अज्जउत्त सोम्म कहिं सि । हा आर्यपुत्र सौम्य कुत्रासि ।

रामः—अये सैवेयं रणरणकदायिनी चित्रदर्शनाद्विरहभावना देव्याः स्वप्नोद्वेगं करोति । (सस्नेहमङ्गमस्याः परामृशन् ।)

> अद्वैतं सुखदुःखयोरनुगतं सर्वास्ववस्थासु य-
> द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।
> कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं
> भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ ३९ ॥

दुर्मुखः—(उपसृत्य ।) जेदु देवो । जयतु देवः ।

रामः—ब्रूहि यदुपलब्धम् ।

अद्वैतं सुखदुःखयोरिति ॥ ३९ ॥ **यत्** सुमानुषं सौजन्यम् । **सुख-दुःखयो**र्विषये । **अद्वैतं** द्वैविध्यरहितम् । एकमित्यर्थः । यच्छब्दचतुष्टयं सुमानुषपरामर्शीति बोध्यम् । **अवस्थासु** बाल्यकौमारयौवनजरासु यत् । **अनुगतं** अनुसारि । **विश्रामः** विश्रान्तिः । **यस्मिन्** सति । **जरसा** अपीति शेषः । जरयाऽपि । **रसः** प्रीतिः । शृङ्गारादिर्वा । **अहार्यः** अपरिहार्यः । **आवरणात्ययात्** सङ्केतापगमात् । **सारे** स्थिरांशे । **यत् स्थितं तस्य सुमानुष**स्येति भावप्रधानो निर्देशः । सौजन्यस्येत्यर्थः । कृते इति शेषः । अत एव, 'सुभगमपराद्धं' इत्यस्मद्व्याख्यातशाकुन्तले । 'मलिनं प्रमादि' इत्यस्मद्व्याख्यातविद्धसालभञ्जिकायां च । शोभनो मानुषो जनः येन सौजन्येन । तत् सुमानुषं इति वार्थः । 'मानुषो जनमर्त्ययोः' इति **नामनिधानम्** । **कथमपि** प्रयासेन । **तत्** प्रसिद्धम् । **एकं** मुख्यम् । **भद्रं** कल्याणम् । **प्राप्यते हि** प्रसिद्धौ ॥ तथा च मदनुरूपाया देव्याः सौजन्याय मङ्गलमाशास्यम् । मया तु दुर्मुखः पौरजानपदेषु विसृष्टः किमागत्य वक्ष्यति वेति भावः । 'विश्रामं भजतां' इति, 'विश्रामशाखिनं' इति च **कालिदास-मुरारि**प्रयोगवदमुष्य कवेः विश्राम इति प्रयोगः प्रामादिक इति प्रामाणिकाः । 'प्रतिसङ्कोचयोरावरणं' इति **संसारावर्तः** ॥ ३९ ॥ जयतु देवः । **उपलब्धं** ज्ञातम् । अनुभूतं वा । उपस्तुवन्ति देवं पौरजानपदाः । यथा विस्मृता वयं महाराजं दशरथं रामदेवेनेति ॥ **जानपदाः** देशवासिनः ।

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१ 'ममैव' घ. २ 'अनुगुणं' च–घ–क. ३ 'प्रेमसारे' न. ४ 'प्रेम' व–घ.

दुर्मुखः—उवत्थुवन्ति देवं पोरजाणवदा विसुमराविदा अम्हे महाराअं दसरहं रामभद्देणेति । उपस्तुवन्ति देवं पौरजानपदा विस्मारिता वयं महाराजं दशरथं रामभद्रेणेति ।

रामः—अर्थवाद एषः । दोषं तु मे कञ्चित्कथय येन स प्रतिविधीयते ।

दुर्मुखः—(सास्रम् ।) सुणादु देओ । (कर्णे ।) एव्वं विअ । शृणोतु देवः । एवमिव ।

रामः—अहह तीव्रसंवेगो वाग्वज्रः । (इति मूर्छति)

दुर्मुखः—आस्ससदु देवो । आश्वसितु देवः ।

रामः—(आश्वस्य ।) हा हा धिक्परगृहवासदूषणं य-
द्वैदेह्याः प्रशमितमद्भुतैरुपायैः ।
एतत्तत्पुनरपि दैवदुर्विपाका-
दालर्कं विषमिव सर्वतः प्रसृतम् ॥ ४० ॥

तत्किमत्र मन्दभाग्यः करोमि । (विमृश्य सकरुणम्) अथवा किमन्यत् ।

सतां केनापि कार्येण लोकस्याराधनं व्रतम् ।
यत्पूरितं हि तातेन मां च प्राणांश्च मुञ्चता ॥ ४१ ॥

संप्रत्येव च भगवता वसिष्ठेन सन्दिष्टम् । अपि च ।

यत्सावित्रैर्दीपितं भूमिपालै-
र्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् ।
मत्सम्बन्धात्कश्मला किंवदन्ती
स्याच्चेदस्मिन्हन्त धिङ्मामधन्यम् ॥ ४२ ॥

अर्थवादः स्तोत्रपद्धतिः । किंचित्किञ्चिदिति च पाठः । येन कारणेन । शृणोतु देवः, एवमिव । निष्पेष इति च पाठः । आश्वसितु देवः । 'हा हेति खेदातिशये' इति रत्नमाला ॥ हा हा धिक् परेति ॥ ४४ ॥ तदेतत् आलर्कं रोगिश्वसम्बन्धि । 'अलर्कस्तु सरोगतः' इत्यमरः । प्रसृतं व्याप्तम् ॥ ४० ॥ सतां केनापीति ॥ ४१ ॥ तातेन दशरथेन ॥ सन्दिष्टमिति—'प्रजानामनुरञ्जने स्याः' इत्यष्टावक्रेण पूर्वोक्तमिति भावः ॥ ४१ ॥ यत्सावित्रैरिति ॥ ४२ ॥ तस्य चरित्रस्य । सम्बन्धाद्धेतोः । कश्मला तुच्छा । अस्मान् सवितृभूपालानुद्दिश्येत्यर्थः ॥ ननु अहमेव पापी न खलु सावित्राः सर्वेऽपि

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१ 'महाराअदसरहस्स' च–घ–क. २ 'तीव्रोऽयं' न. ३ 'प्रसक्तम्' न. ४ 'किमध' न. ५ 'परम्'. च. ६ 'तत्प्रतीतम्' न; 'यत्पूजितं' च. ७ 'चित्रम्' न.

हा देवि देवयजनसम्भवे हा स्वजन्मानुग्रहपवित्रितवसुन्धरे हा निमिजनकनन्दिनि हा पावकवसिष्ठारुन्धतीप्रशस्तशीलशालिनि हा राममयजीविते हा महारण्यवासप्रियसखि हा तातप्रिये हा स्तोकवादिनि कथमेवंविधायास्तवायमीदृशः परिणामः ।

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः ।
नाथवन्तस्त्वया लोकास्त्वमनाथा विपत्स्यसे ॥ ४३ ॥

(दुर्मुखं प्रति ।) दुर्मुख ब्रूहि लक्ष्मणम् । एष ते नूतनो राजा रामः समाज्ञापयति । (कर्णे ।) एवमेवम् ।

दुर्मुखः—हा कहं दाणिं अग्गिपरिसुद्धाए गब्भट्ठिदपवित्तसंताणाए देईए दुज्जणवअणादो एवं अणज्जं अज्झवसिदं देएण । हा कथमिदानीमग्निपरिशुद्धायै गर्भस्थितपवित्रसन्तानायै देव्यै दुर्जनवचनादेवमनार्यमध्यवसितं देवेन ।

रामः—शान्तम् । कथ दुर्जनाः पौरजानपदाः ।

इक्ष्वाकुवंशोऽभिमतः प्रजानां
जातं च दैवाद्वचनीयबीजम् ।
यच्चाद्भुतं कर्म विशुद्धिकाले
प्रत्येतु कस्तद्यदि दूरवृत्तम् ॥ ४४ ॥

तद्गच्छ ।

दुर्मुखः—हा देई । हा देवि । (इति निष्क्रान्तः ।)

रामः—हा कष्टम् । अतिबीभत्सकर्मा नृशंसोऽस्मि संवृत्तः ।

दूष्या इत्याह—धिङ्मामिति ॥ ४२ ॥ 'नमो नमः शङ्करपार्वतीभ्यां' इत्यादिवत् वसिष्ठारुन्धतीति प्रयोगः क्षन्तव्यः। स्तोकवादिनि मितभाषिणि ॥ त्वया जगन्ति पुण्यानीति ॥ ४३ ॥ अनाथा निराधारा । 'आधाररप्रिययोर्नाथः' इति रभसः ॥ नूतनः निर्दय इति यावत् ॥ ४३ ॥ हा कथमग्निपरिशुद्धायै गर्भस्थितपवित्रसन्तानायै देव्यै दुर्जनवचनादिदमध्यवसितं देवेन । अध्यवसितं निश्चितम् ॥ इक्ष्वाकुवंश इति ॥ ४४ ॥ वचनीयं दूषणम् । प्रत्येति विश्वसिति । तत् अग्निकृतं सीतार्पणमि-

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१ 'मुनिजनक' न. २ 'प्रियस्तोकवादिनि' व-घ. ३ पवित्तरहुउलसंताणाए' क-घ-व. ४ 'इदं ववसिदं' न. ५ 'शान्तं पापं शान्तं पापम् । दुर्जना नाम' न. ६ 'वंशोद्भवतः' व. ७ 'कस्तद्भयतिदूरवृत्तम्' क-घ-व.

शैशवात्प्रभृति पोषितां प्रियैः[1]
सौहृदादपृथगाश्रयामिमाम्[2] ।
छद्मना परिददामि मृत्यवे
सौनिको[3] गृहशकुन्तिकामिव ॥ ४५ ॥

तत्किमस्पर्शनीयः पातकी देवीं दूषयामि । (इति सीतायाः शिरः स्वैरमुन्नमय्य बाहुमाकर्षन् ।)

अपूर्वकर्मचण्डालमयि मुग्धे विमुञ्च माम् ।
श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम् ॥ ४६ ॥

(उत्थाय ।) हन्त विपर्यस्तः संप्रति जीवलोकः । अद्यावसितं[4] जीवितप्रयोजनं रामस्य । शून्यमधुना जीर्णारण्यं जगत् । असारः संसारः । कष्टप्रायं शरीरम् । अशरणोऽस्मि किं करोमि का गतिः । अथवा हा अस्य

दुःखसंवेदनायैव रामे चैतन्यमाहितम्[5] ।
मर्मोपघातिभिः प्राणैर्वज्रकीलायितं हृदि ॥ ४७ ॥

अरुन्धति हा भगवन्तौ वसिष्ठविश्वामित्रौ हा भगवन्पावक हा देवि भूतधात्रि हा तात जनक हा तात हा मातः[7] हा प्रियसख सुग्रीव हा सौम्य हनूमन् हा परमोपकारिन् लङ्काधिपते विभीषण हा सखि त्रिजटे परिमुषिताः स्थ परिभूताः स्थ रामहतकेन । अथवा को नाम तेषामहमिदानीमाह्वाने[8] ।

स्यर्थः । दूरवृत्तं लङ्काद्वीपवृत्तम् । यदि संभावनायाम् ॥ ४४ ॥ शैशवादिति ॥ ४५ ॥ प्रियैः इष्टवस्तुभिः । छद्मना कैतवेन । मृत्यवे परित्यागरूपायेति सीतापक्षे । सौनिकः मृगपक्षिहिंसाशीलः ॥ ४५ ॥ अस्पर्शनीयः नीचः । दूषयामि अङ्गस्पर्शेनेति भावः ॥ अपूर्वकर्मेति ॥ ४६ ॥ अपूर्वं कैरप्येवं न कृतमित्यर्थः ॥ ४६ ॥ विपाकः परिणामः ॥ विपर्यस्तः व्यत्यस्तः । अवसितं अवसानं प्राप्तं शून्यं वस्तुरहितम् । जीर्णं शुष्कम् । अरण्यं वनम् ॥ दुःखसंवेदनायेति ॥ ४७ ॥ यस्मिन् संवेदनं ज्ञानम् । चैतन्यं जन्म । उपघातिभिः प्रहारिभिः कीलवत् शङ्कुवत् आचरितम् । प्राणव्याजाच्छङ्कवो हृदि निखाता इत्यर्थः । अत एवाद्यापि मयि चैतन्यं वर्तत इति भावः ॥ ४७ ॥ भूतधात्रि वसुधे । तात दशरथ । जनक वैदेह ।

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१ 'प्रियाम्' ब–न–क. २ 'पृथगाशयां प्रियाम्' घ; 'पृथगाश्रयामिमाम्' घ. ३ 'सौनिके' न. ४ 'पर्यवसितमद्य' क; 'पर्यवसितं जीवित०' ब–घ. ५ 'आगतम्' न. ६ 'स्थिरैः' ब–घ. ७ 'मातरः' ब–घ–क. ८ 'कथं' ब–घ.

ते हि मन्ये महात्मानः कृतघ्नेन दुरात्मना ।
मया गृहीतनामानः स्पृश्यन्त इव पाप्मना ॥ ४८ ॥

योऽहम्

विस्रम्भादुरसि निपत्य लब्धनिद्रा-
मुन्मुच्य प्रियगृहिणीं गृहस्य शोभाम् ।
आतङ्कस्फुरितकठोरगर्भगुर्वीं
क्रव्याद्भ्यो बलिमिव निर्घृणः क्षिपामि ॥ ४९ ॥

(सीतायाः पादौ शिरसि कृत्वा) देवि देवि अयं पश्चिमस्ते रामशिरसा पादपङ्कजस्पर्शः । (रोदिति ।)

(नेपथ्ये) अब्रह्मण्यमब्रह्मण्यम् ।

रामः—ज्ञायतां भोः किमेतत् ।

(पुनर्नेपथ्ये) ऋषीणामुग्रतपसां यमुनातीरवासिनाम् ।
लवणत्रासितः स्तोमः शरण्यं त्वामुपस्थितः ॥ ५० ॥

रामः—आः कथमद्यापि राक्षसत्रासः । तद्यावदस्य दुरात्मनो माधुरस्य कुम्भीनसीपुत्रस्योन्मूलनाय शत्रुघ्नं प्रेषयामि । (कतिचित्पदानि गत्वा पुनर्निवृत्य) हा देवि कथमेवंगता भविष्यसि । भगवति वसुन्धरे सुश्लाघ्यां दुहितरमवेक्षस्व जानकीम् ।

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
यां देवयजने पुण्ये पुण्यशीलामजीजनः ॥ ५१ ॥

मातः कौसल्ये ! अशोकवने पूर्वं शुश (भ ?) स्वप्नकथनात्त्रिजटास्मरणमिति बोध्यम् । परि परितश्चेत्यर्थः । 'हतको नीचः' इति जयः ॥ ते हि मन्ये इति ॥ ४८ ॥ पाप्मना दुरितेन ॥ ४८ ॥ विस्रम्भादुरसीति ॥ ४९ ॥ विस्रम्भः विश्वासः । प्रिया चासौ गृहिणी ताम् । आतङ्केन आयासेन । स्फुरितः चलितः, कठोरः पूर्णः गर्भः तेन गुर्वी अलघुम् । 'आयासभीत्योरातङ्कः' इति शाश्वतः । क्रव्याद्भ्यः राक्षसेभ्यः । आमिषे पलं इत्यर्थः ॥ ४९ ॥ रोदितीत्यादिकमश्लीलं नाटकाप्रयोज्यमपि 'सर्वं च भक्ष्यं फलं' इत्यादिवदुपेक्षणीयम् । 'अब्रह्मण्यमवध्योक्तौ' इत्यमरः । लवणः राक्षसभेदः । मधुरायां नगर्यां निवासी तत्सम्बन्धी वा माधुरः ॥ जनकानां रघूणामिति ॥ ५१ ॥ जनकाः जनकवंश्या रघवः रघुवंश्या राजानः । गो-

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१ 'जातनिद्राम्' न. २ 'लक्ष्मीम्' न. ३ 'शिरसि' न. ४ 'त्रातारम्' न. ५ एतन्नास्ति ब–घ–क–पुस्तकेषु. ६ 'ताम्' ब–घ.

मलाणं नमो अअलगुरुअणाणं । नमस्तपोधनेभ्यो नमो रघुकुलदेवताभ्यो नमो आर्यपुत्रचरणकमलेभ्यो नमः सकलगुरुजनेभ्यः ।

(इति निष्क्रान्ताः सर्वे ।)

इति महाकविश्रीभवभूतिविरचित उत्तररामचरिते

चित्रदर्शनो नाम प्रथमोऽङ्कः ।

म्माजियालाजिदौहित्रेण काशीमहादेवतनूजेन शाकम्भरीपरमहंसचिदम्बरब्रह्मानुजेन नवरसभुवातिशायिचतुरचतुरधिकषष्टिप्रबन्धिदशभाषाभव्यकाव्याष्टपदीपदपद्यवर्णविलसदन्यूनाक्षरमालिकायैस्तवनकवनधौरन्धरीपारीणेन गीतगाथासहस्रचतुष्टयदिव्यदेवीताटङ्कलिपिकल्पकेन दुर्जनातिनिन्द्येन सज्जनाभिनन्द्येन सुन्दरीकमलाजानिना वश्यवचःसर्वज्ञसरस्वतीनामत्रयमण्डितेन रामनवमीनिशीथजागरण एवारब्धपरिपूरिते उत्तररामचरितसंजीवनाख्यटिप्पणे प्रथमोऽङ्कः समाप्तः ॥

॥ इति घनश्यामपण्डितविरचिते व्याख्याने प्रथमोऽङ्कस्सम्पूर्णः शुभमस्तु ॥

॥ द्वितीयोऽङ्कः ॥

नेपथ्ये । स्वागतं तपोधनायाः ।

(ततः प्रविशत्यध्वगवेषा तापसी ।)

तापसी—अये वनदेवतेयं फलकुसुमगर्भेण[1] पल्लवार्घ्येण दूरान्मामुपतिष्ठते ।

प्रविश्य । **वनदेवता**—(अर्घ्यं विकीर्य[2] ।)

यथेच्छं[3] भोग्यं वो वनमिदमयं मे सुदिवसः
सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति ।
तरुच्छाया तोयं यदपि तपसो योग्यमशनं
फलं वा मूलं वा तदपि न पराधीनमिह वः ॥ १ ॥

तापसी—किमत्रोच्यते ।

प्रियप्राया वृत्तिर्विनयमधुरो[4] वाचि नियमः
प्रकृत्या कल्याणी मतिरनवगीतः परिचयः ।

अथ द्वितीयोऽङ्कः ॥ अथ भूतं भवद्भविष्यदितिवृत्तकथोपक्षेपेण द्वितीयाङ्कार्थं क्रोडीकरिष्यन् कविः शुद्धविष्कम्भं प्रक्रममाणः, 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि च' इति लक्षणादुपयुक्तपात्रप्रयुक्तवेशं परम्परासम्बन्धेन सूचयति—**नेपथ्ये** इति ॥ **स्वागतमिति**—वासन्तीनाम्ना वनदेवतया कृतः प्रश्न इत्यूह्यम् । वासन्ती त्वमिति कविनाऽग्रे वक्ष्यते । **तपोधनेति तापसीति** च एकमेव पात्रम् । 'तापसस्तु तपोधनः' इति विक्रमार्कः । **फलकुसुमानि गर्भे** मध्यभागे यस्य । सीताराम इतिवत् पल्लवयुक्तमर्घ्यं **पल्लवार्घ्यम्** तेनेत्यर्थः ॥ 'फलपल्लवपुष्पाढ्यं तापसेष्वर्घ्यमाहरेत्' इति स्मरणात् । 'त्रिष्वर्घ्यमर्घार्थे' इत्यमरः ॥ **यथेच्छाभोग्यमिति** ॥ १ ॥ यथेच्छं आसमन्ताद् भोक्तुं योग्यं **यथेच्छाभोग्यम्** । **वः** इति पूजायां बहुत्वम् । **सतां सद्भिरिति**—सत्यश्च सन्तश्च सन्तः तेषां सताम् । तैः सद्भिः साधुभिरित्यर्थः । प्रकृते सत्याः मम सत्या त्वया सङ्गः सहवास इत्यूह्यम् ॥ 'ज्ञातेर्थे स्यात्कथमपि' इति **नाममाला** । **न पराधीनमिति** स्वाधीनमित्यर्थः । अपिरेकोऽधिकः पञ्चाधिक इति केचित् ॥ १ ॥ **अत्र** सत्सङ्गतौ । **प्रियप्राया वृत्तिरिति** ॥ २ ॥ **प्रियस्य** इष्टवस्तुनः **प्रायः** आधिक्यं यस्यां सा । 'प्रियमिष्टे' इति 'प्रायो भूम्नि' इति धे-

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१ 'फलकुसुमपल्लवार्घ्येण माम्' क—घ—ङ. २ 'वितीर्य' इति न. ३ 'यथेच्छाभोग्यम्' न. ४ 'विनयमसृणः' क.

पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं
रहस्यं साधूनामनुपधि विशुद्धं विजयते ॥ २ ॥

(उपविशतः ।)

वनदेवता—कां पुनरत्रभवतीमवगच्छामि ।

तापसी—आत्रेय्यस्मि ।

वनदेवता—आर्ये आत्रेयि कुतः पुनरिहागम्यते । किंप्रयोजनो वा दण्डकारण्यप्रवेशः[१] ।

आत्रेयी—अस्मिन्नगस्त्यप्रमुखाः प्रदेशे
भूयांस उद्गीथविदो वसन्ति ।
तेभ्योऽधिगन्तुं निगमान्तविद्यां
वाल्मीकिपार्श्वादिह पर्यटामि ॥ ३ ॥

जयन्त्यमरौ । 'मर्यादाचरणे वृत्तिः' इति **नामनिधानम्** । **नियमः** व्रतम् । **प्रकृत्या** स्वभावेन । **अनवगीतः** अनिन्द्यः । **अविपर्यासितः** असंजातविपर्ययः । **रसः** प्रीतिः अभिनिवेशो वा यस्मिन् । **अनुपधि** अकैतवम् । **विशेषेण शुद्धम्** । तदिदं **रहस्यम्** । 'विपर्यासो वैपरीत्ये' इति, 'प्रीतावभिनिवेशे च रसः' इति, 'रहश्चोपांशु चालिङ्गे रहस्यं तद्भवे त्रिषु' इति च **केशवमेदिन्यमराः** ॥ २ ॥ **आत्रेयी** अत्रेः शिष्या गोत्रोद्भवा वा । न नाम्नि विप्रतिपत्तिः । **पुनः** वाक्यालङ्कारे । किं प्रयोजनं यस्मिन् प्रवेशे सः **किंप्रयोजनः** ॥ **अस्मिन्नगस्त्य** इति ॥ ३ ॥ भूयांस उद्गीथेति सन्धिसङ्कटं क्वचिदार्षवदनुग्राह्यम् । अत एव 'आद्ये उभे इत्यपि' इत्यस्मद्व्याख्यातभारचम्पौ । **उद्गीथो** नाम साम्नो द्वितीया भक्तिः । **तद्विद** इत्यर्थः । 'ओमित्येतदक्षरं उद्गीथमुपासीत' इति **छान्दोग्ये** । **अधिगन्तुं** प्राप्तुम् । **निगमान्तः** वेदान्तः । **पर्यटामि** संचरामि ॥ **यदा** यस्मादिति च पाठः । **पुराणं** पुरातनं च तद् ब्रह्मेति पुराणेषु यद्ब्रह्म वा तद्वादीति कश्चिदाह तत्र भवत्यगस्त्येऽनुग्राहके सति वाल्मीकिमधिकृत्य पुराणब्रह्मवादीति कथनस्यानौचित्यात् । तच्चानुग्राहकत्वं रामाय कृतधनुरर्पणप्रसादस्य 'ततो युद्धपरिश्रान्तं' इत्यादिनोपदिष्टवतो भगवतोऽगस्त्यस्याश्रमवर्णने हृदयवसतेरुपास्यपदाब्जस्य शिवस्य स्थानं विना विष्णोः स्थानं इति विष्ण्वादिस्थानानां व्यवस्थापितत्वेन रामायणे सुप्रसिद्धम् । प्रकृते कथाप्रपञ्चाय कविना वाल्मीकिप्रस्तावः कृत इति

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१ 'प्रचारः' क–ब; '°रण्योपवनप्रचारः' न; 'किं प्रयोजनं वा दण्डकारण्यप्रवेशस्य' घ.

वनदेवता—यदा तावदन्येऽपि मुनयस्तमेव हि पुराणब्रह्मवादिनं प्राचेतसमृषिं ब्रह्मपारायणायोपासते तत्कोऽयमार्याया दीर्घप्रवासप्रयासः ।

आत्रेयी—तत्र महानध्ययनप्रत्यूह इत्येष दीर्घप्रवासोऽङ्गीकृतः ।

वनदेवता—कीदृशः ।

आत्रेयी—तस्य भगवतः केनापि देवताविशेषेण सर्वप्रकाराद्भुतं स्तन्यत्यागमात्रके वयसि वर्तमानं दारकद्वयमुपनीतम् । तत्खलु न केवलमृषीणामपि तु चराचराणां भूतानामान्तराणि तत्त्वान्युपस्नेहयति ।

वनदेवता—अपि तयोर्नामसंविज्ञानमस्ति ।

आत्रेयी—तयैव किल देवतया तयोः कुशलवाविति नामनी प्रभावश्चाख्यातः ।

वनदेवता—कीदृशः प्रभावः ।

आत्रेयी—तयोः किल सरहस्यानि जृम्भकास्त्राण्याजन्मसिद्धानीति ।

वनदेवता—अहो नु भोश्चित्रमेतत् ।

आत्रेयी—तौ च भगवता वाल्मीकिना धात्रीकर्मतः[2] परिगृह्य पोषितौ

बोध्यम् । **प्राचेतसं** वाल्मीकिम् । **उपासते** उपासनां कुर्वन्ति । **तदिति** ततस्तदा इति च पाठेऽपि तस्मादित्येवार्थः । यमेति ध्वनिः । **प्रत्यूहः** विघ्नः । **दीर्घप्रवास** इति ध्वनिः । **तत्रभगवतः** वाल्मीकेः । **देवताविशेषेण** । गङ्गयेत्यर्थः । इदं च तृतीयाङ्कविष्कम्भे स्पष्टीभविष्यति । 'प्रकारो लक्षणेऽपि च' इति **यादवः** । **स्तनयोः त्यागमात्रं** यस्मिन् **वयसि** । 'कार्त्स्न्ये मात्रेऽवधारणे' इत्यमरः । मात्रक इति स्वार्थे कः । अत एव 'उपवासादिपुण्यकः' इति **चतुर्वर्गः** । 'संमोक्षकैः' इति च **अमरसिंहेनोक्तम्** । **दारकौ** पुत्रौ । **उपनीतं** समीपे आनीतमिति यावत् । समीपे तत्रभवत इति पूर्वेणान्वयः । **अपि तु** किन्तु इत्यर्थः । **भूतानां** प्राणिनाम् । **आन्तराणि** बाह्येतराणि । **तत्त्वानि** करणानि अङ्गानि वा । तथा च अन्तःकरणानि अन्तरङ्गानि वेत्यर्थः ॥ 'तत्त्वं तु करणाङ्गयोः' इति **संसारावर्तः** । स्नेहयुक्तानि करोति **स्नेहयति** । 'चिह्ने संज्ञानं' इति **नामनिधानम्** । 'रहस्यं तु मन्त्रे च' इति **केदारः** । अति भृशम् । **चित्रं** आश्चर्यम् ॥ 'अत्यतीवातीवतराम्' इति **त्रिरूपः** । हिशब्दो वाक्यालङ्कारे । **भो** इति स्वमनः प्रति संबोधनम् । 'संबोधने तु हे हैं भोः' इति **रत्नमाला** ।

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१ 'केवलं तस्य अपि तु तिरश्चामप्यन्तःकरणानि तत्त्वानि' न. २ °'कर्मवस्तुतः' घ; 'कर्म वस्ततः' घ-क.

रक्षितौ च। [1]निर्वृत्तचौलकर्मणोश्च तयोस्त्रयीवर्जमितरास्तिस्रो विद्याः सावधानेन [2]परिनिष्ठापिताः। [3]समनन्तरं च गर्भैकादशे वर्षे क्षात्रेण कल्पेनोपनीय गुरुणा त्रयीविद्यामध्यापितौ[4]। न ह्येताभ्यामतिप्रदीप्तप्रज्ञामेधाभ्यामस्मदादेः सहाध्ययनयोगोऽस्ति। यतः।

वितरति गुरुः प्राज्ञे विद्यां यथैव तथा जडे
न तु खलु तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा।
भवति च तयोर्भूयान्भेदः फलं प्रति तद्यथा
प्रभवति शुचिर्बिम्बग्राहे[5] मणिर्न मृदादयः[6] ॥ ४ ॥

वनदेवता—अयमसावध्ययनप्रत्यूहः।

आत्रेयी—अपरश्च।

वनदेवता—अथापरः कः।

आत्रेयी—अथ स ब्रह्मर्षिरेकदा माध्यन्दिनसवनाय नदीं तमसामनुप्रपन्नः। तत्र युग्मचारिणोः क्रौञ्चयोरेकं व्याधेन विध्यमानं ददर्श। आकस्मिकप्रत्यवभासां च देवीं वाचमव्यतिकीर्णा[7]मानुष्टुभेन छन्दसा परिणतामभ्युदैरयत्।

धात्रीकर्मतः उपमातृकृत्यादेतोः। अन्नपानादिभिः पोषितौ हिंस्रजन्तुभ्यो रक्षितावित्यर्थः। त्रयी वेदत्रयी वर्ज्या यस्मिन् कर्मणि तत् त्रयीवर्ज्यं यथा तथा। तिस्रो विद्याः अक्षराभ्यासः, धुरलीविहारः, वाहनाद्युपशिक्षा चेति। परिनिष्ठापिताः परि परितः, निष्ठां विद्यानामन्तं प्रापिता इत्यर्थः। 'निष्ठा निष्पत्तिनाशान्ताः' इत्यमरः। दीप्तता प्रकाशः। योगः सुगतिः युक्तिर्वा ॥ वितरति गुरुरिति ॥ ४ ॥ तयोः प्राज्ञजडयोः। फलं सिद्धिम्। प्रति उद्दिश्य। तदेवोपपादयति—तद्यथेति ॥ शुचिः निर्मलः। 'बिम्बमाकृतौ' इति हैमः। मणिः दर्पणः। आदिशब्देन काष्ठादीनि गृह्यन्ते। अत्र तुहिशब्दौ पादपूरकौ। हि प्रसिद्धाविति केचित् ॥ ४ ॥ तमसा नदीविशेषः। तत्र तमसायाम्। तमसातीरे इति यावत्। गङ्गायां घोष इत्यादिवल्लक्ष्यम्। युग्मेन द्वन्द्वेन चरतोः युग्मचारिणोः। अकस्मात् अवशात् भवः आकस्मिकः। प्रत्यवभासः स्फूर्तिः यस्याः ताम्। अव्यतिकीर्णां विशेषेणासंकीर्णाम्। सुविभक्तामित्यर्थः। शय्यासन्दर्भादिभिः असमाप्तामिति यावत्।

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१ 'वृत्तचूडौ च त्रयी०' च; 'वृत्तचौलकर्मणोश्च तयोस्त्रयी०' घ. २ 'परिपाठितौ' च. ३ 'तदनन्तरं भगवतैकादशे' ग. ४ 'पुनर्' इति न—क. ५ 'बिम्बोद्ग्राहे' च—घ. ६ 'मृदां चयः' क—ख—च. ७ पतन्नास्ति न-पुस्तके; '°कीर्णवर्णाम्' क—घ.

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ ५ ॥

वनदेवता—चित्रमाम्नायादन्यो[1] नूतनश्छन्दसामवतारः।

आत्रेयी—तेन खलु पुनः समयेन तं भगवन्तमाविर्भूतशब्दब्रह्मप्रकाशमृषिमुपसङ्क्रम्य भगवान् भूतभावनः पद्मयोनिरवोचत्—'ऋषे प्रबुद्धोऽसि वागात्मनि ब्रह्मणि तद्ब्रूहि रामचरितम्। अव्याहतज्योतिरार्षं ते[2] प्रतिभाचक्षुः। आद्यः कविरसि' इत्युक्त्वा तत्रैवान्तर्हितः। अथ स भगवान्प्राचेतसः प्रथमं मनुष्येषु शब्दब्रह्मणस्तादृशं विवर्तमितिहासं रामायणं प्रणिनाय।

अभ्युदैरयत् उदीरयामास ॥ **मा निषाद प्रतिष्ठा**मिति ॥ ५ ॥ **निषादः** व्याधः। **शाश्वतीः** ध्रुवाः। **समाः** संवत्सरान् वर्षशतमित्यर्थः। 'कालाध्वनोः' इति द्वितीया। **प्रतिष्ठां** स्थितिम्। **मा गमः** मा गच्छः ॥ ननु 'न माङ्योगे' इति अडागमप्रतिषेधात् कथं अगमः इति चेन्न। 'मा देवि दैन्यमगमः शुभचिह्नमेतत्त्वां पुष्पकं वहति यत्' इति **दण्डिकाव्ये** प्रयोगदर्शनान्न दोषः ॥ अथवा—अगम इत्यत्र अ इति च पदद्वयम्। तथा च मा निषाद भो व्याधेत्यर्थः। 'आहो भो हे किमप्यङ्गमुखाः सम्बोधनार्थकाः' इति **केदारः**। केचित्तु—मागमः नागम इत्यर्थः। 'न ना नो मेत्यभावे स्युः' इत्यगस्त्यः इत्याहुः। आर्षं तु नाक्षेपमर्हतीत्यन्ये पेठुः। जीवतामेव कवने दौष्पाण्डित्यं दुर्जना उरीकुर्वन्ति। अन्येषां तु पुष्पोत्पाटनमपि कर्तुं नालममीति साधवो निगदन्तीति दिक् ॥ ५ ॥ **आम्नायात्** वेदात्। **तेन** प्रसिद्धेन। **समयेन** संविदा। छन्दोरूपया चिदेत्यर्थः। उपलक्षितम्। 'समयः कालसंविदोः' इति **रुद्रः**। **भगवन्तं** माहात्म्यशालिनं कीर्तिमन्तं वा, **भगवान्** षाड्गुण्यपरिपूर्णः। भूतान् चराचरान् भावयति जनयतीति वा, भूतानां भावना भक्तिः यस्मिन्निति वा **भूतभावनः**। 'भावस्सत्तात्मजन्तुषु' इति **हेमचन्द्रः**। 'भावना भक्तौ' इति **धरणिः**। यादृशी भावनेति वस्तुनिर्णयः। प्रकृष्टं बुद्धं बोधः यस्य। **वागात्मनि** शब्दरूपे **ब्रह्मणि** इत्यनेन परं ब्रह्माऽधिगमिष्यसीति भावः ॥ 'शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति' इति स्मरणात्। **अव्याहतं** अप्रतिहतं **ज्योतिः** तेजःप्रसरः यस्य तत्। **प्रतिभैव चक्षुः**। 'प्रज्ञां नवनवोन्मेषशालिनीं प्रतिभां विदुः' इति प्राञ्चः। **आद्यः** अद्य भव इत्यर्थः। अद्यैव देव्या प्रसादपात्रीकृतत्वादिति भावः। आद्यः वरो वा। 'वराद्यतनयोराद्यः' 'प्रथमज्येष्ठयोर्गुरौ' इत्यगस्त्यः ॥ प्रथम इति केचित् ॥ तन्न ॥ वाल्मीकेरद्यैव कवितायां प्रत्यक्षविरोधात्, इदं कविभ्य इति नान्दी-

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१ 'आम्नायादन्यत्र' न. २ 'ते प्रातिभं चक्षुः' क-ध-द; 'ते चक्षुः प्रतिभातु' न.

वनदेवता—हन्त तर्हि मण्डितः संसारः ।

आत्रेयी—तस्मादेवोचं तत्र हि महानध्ययनप्रत्यूह इति ।

वनदेवता—युज्यते ।

आत्रेयी—विश्रान्तास्मि भद्रे । संप्रत्यगस्त्याश्रमस्य पन्थानं ब्रूहि ।

वनदेवता—इतः पञ्चवटीमनुप्रविश्य गम्यतामनेन गोदावरीतीरेण ।

आत्रेयी—(सास्रम्) अप्येतत्तपोवनम् । अप्येषा पञ्चवटी । अपि सरिदियं गोदावरी । अप्ययं गिरिः प्रस्रवणः । अपि जनस्थानवनदेवता वासन्ती त्वम् ।

वनदेवता—तथैव तत्सर्वम् ।

आत्रेयी—हा वत्से जानकि ।

स एष ते वल्लभशाखिवर्गः
प्रासङ्गिकीनां विषयः कथानाम् ।
त्वां नामशेषामपि दृश्यमानः
प्रत्यक्षदृष्टामिव नः करोति ॥ ६ ॥

पद्यस्य गणपत्यर्थताविच्छेदापत्तेश्च ॥ न च वाच्यं—'आदिकाव्यमिदं प्रोक्तं पुरा वाल्मीकिना कृतम् । वेदः प्राचेतसादासीत्साक्षाद्रामायणात्मना ॥' इत्यादिवचनानां का गतिरिति, 'नारदं परिपप्रच्छ वाल्मीकिर्मुनिपुङ्गवम्' इति प्रश्नेनैव आद्यकवित्वोच्छेदात् तेषां वचनानामर्थवादपरत्वमनुसन्धेयम् । किञ्च वाल्मीकिवन्नारदस्याप्याद्यकवित्वं न संवोभवीति, 'मुने वक्ष्याम्यहं बुद्ध्वा' इति तेनैव कथनात् । तस्माद् 'वाल्मीकिना कृतम्' इत्यादीनां 'अष्टादशपुराणानां कर्ता सत्यवतीसुतः' इत्यन्तानां वचनानां पूर्वपक्षतया दौर्बल्यात्, 'यस्य निश्वसितं वेदाः सेतिहासाः सहागमाः' इति सिद्धान्तवचनप्राबल्येन वाल्मीकिव्यासादयः सर्वेऽपि प्रवचनकर्तार इति महान्तो निगदन्ति । शिष्यडिम्भाः किञ्चिदपि न जानीमहे वयम् । विशेषज्ञा एवात्र प्रमाणम् । इति दिक् ॥ **तत्रैवेति**–यत्र प्रदेशे अवोचत् तत्रैवेत्यर्थः । **प्रथमं** आदौ । **तादृशं** अनिर्वाच्यम् । **विवर्तः** परिणामः । 'इतिहासः पुरावृत्तं' इत्यमरः । **अवोचं** अब्रवम् । अर्थादहमिति सिद्धम् । **भद्रे** इति संबोधनम् । 'अपि प्रश्ने च' इति **हलायुधः** । **तदिति**–त्वया यथा तर्कितं तदेतत्सर्वं **तथैवेति** यावत् । अथ किमिति बाढमिति च पाठौ ॥ **स एष ते** इति ॥ ६ ॥ **वल्लभाः** प्रियाश्च ते **शाखिनः** वृक्षाः । यद्यपि व्यस्तं

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१ 'पण्डितः' घ–च–न. २ 'तस्मादवोचं तदनुरोधान्नस्तत्र' घ. ३ 'अस्त्येतत् सर्वम्' क–घ–च. ४ 'बन्धुवर्गः' क–घ–च. ५ 'प्रत्यक्षदृश्याम्' क–घ–च.

वासन्ती—(सभयम् । स्वगतम्) कथं नामशेषामित्याह । (प्रकाशम् ।) आर्ये किमत्याहितं सीतादेव्याः ।

आत्रेयी—न केवलमत्याहितं सापवादमपि । (कर्णे ।) एवमेवम् ।

वासन्ती—अहह दारुणो दैवनिर्घातः । (इति मूर्च्छति ।)

आत्रेयी—भद्रे समाश्वसिहि समाश्वसिहि ।

वासन्ती—हा प्रियसखि हा महाभागे ईदृशस्ते निर्माणभागः । हा रामभद्र । अथवा अलं त्वया । आर्ये आत्रेयि अथ तस्मादरण्यात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेव्याः किं वृत्तमिति काचिदस्ति प्रवृत्तिः ।

आत्रेयी—नहि नहि ।

वासन्ती—हा कष्टम् । आर्यारुन्धतीवसिष्ठाधिष्ठितेषु रघुकुटुम्बकेषु[1] जीवन्तीषु च प्रवृद्धासु राज्ञीषु कथमिदं जातम् ।

आत्रेयी—ऋष्यशृङ्गाश्रमे गुरुजनस्तदासीत् । संप्रति तु परिसमाप्तं तद्द्वादशवार्षिकं सत्रम् । ऋष्यशृङ्गेण च सम्पूज्य विसर्जिता गुरवः । ततो भगवत्यरुन्धती नाहं वधूविरहितामयोध्यां गमिष्यामीत्याह । तदेव रामं मातृभिरनुमोदितम् । तदनुरोधाद्भगवतो वसिष्ठस्य[2] परिशुद्धा वाचो वाल्मीकितपोवनं गत्वा तत्र वत्स्याम इति ।

विशेषणं चारु, तथापि सर्वे शैलाः इत्यादिवदिदं समाधेयम् ॥ स्मृतस्योपेक्षानर्हत्वं प्रसङ्गः । प्रसङ्गभवः प्रासङ्गिकः । नाम्ना नाम्नि विशेषं (वा शेषाम् ?) **दृश्यमानः** । मयेति शेषः । **मे** मह्यम् । **त्वां प्रत्यक्षदृष्टामिव करोति** । मे इत्यत्र **न** इति पाठे अस्मभ्यमित्यर्थः । अत्र निर्वेदाद्बहुवचनत्वम् । अत एव । 'वयं तत्त्वान्वेषात्' इत्यस्मद्व्याख्यातशाकुन्तले । **वल्लभः** रामो वा । **ते वल्लभे**त्यत्र 'रतेर्गृहीतानुनयेन' इतिवदुपपत्तिः ॥ वनदेवतानामपरिज्ञानेन **वासन्तीति** व्यवहारः कृतः इति बोध्यम् ॥ ६ ॥ **अत्याहितं** महाभीतिः । **अपवादः** कौलीनम् । **एवमिवेति**—रामेण सीता परित्यक्तेत्यादिवृत्तमुक्तमिति बोध्यम् । दैवमेव **निर्घातः** वज्रनिर्घोषः । **भागः** अंशः । **अलमिति** कृतमित्यर्थः । कोपखेदाभ्यामलमित्युक्तमिति भावः । 'वृत्तं चरित्रे' इत्यमरः । **प्रवृत्तिः** वार्ता ध्वनिश्च । **आर्यौ** च तौ **अरुन्धतीवसिष्ठौ** ताभ्याम् । **कुलेष्विति** पूजायां बहुत्वम् । **गुरवः** वसिष्ठादयः । **अनुरोधः** अनुवर्तनम् । 'श्रद्धा त्वासक्तिः' इति **पदमाला** । ध्वनिश्च । कः आचारः आचरणं यस्य **किमाचारः** । **क्रतुराजः** यज्ञश्रेष्ठः । **प्रक्रान्तः** आरब्धः ।

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१ 'रघुकुलकदम्बकेषु' व. २ 'वसिष्ठस्यापि श्रद्धा' म.

वासन्ती—अथ स राजा किमाचारः सम्प्रति ।

आत्रेयी—तेन राज्ञा क्रतुरश्वमेधः प्रक्रान्तः ।

वासन्ती—हा धिक् परिणीतमपि ।

आत्रेयी—शान्तं पापम् । नहि नहि ।

वासन्ती—का तर्हि यज्ञे सहधर्मचारिणी ।

आत्रेयी—हिरण्मयी सीताप्रतिकृतिः ।

वासन्ती—हन्त भोः ।

वज्रादपि कठोराणि मृदूनि कुसुमादपि ।
लोकोत्तराणां चेतांसि को नु विज्ञातुमर्हति ॥ ७ ॥

आत्रेयी—विसृष्टश्च वामदेवाभिमन्त्रितो मेध्योश्वः । उपकल्पिताश्च तस्य यथाशास्त्रं रक्षितारः । तेषामधिष्ठाता च लक्ष्मणात्मजश्चन्द्रकेतुरवाप्त-दिव्यास्त्रसंप्रदायश्चतुरङ्गसाधनान्वितोऽनुप्रहितः ।

वासन्ती—(सस्नेहकौतुकास्रम् ।) कुमारलक्ष्मणस्यापि पुत्रः । हन्त मातर्जीवामि ।

आत्रेयी—अत्रान्तरे ब्राह्मणेन मृतं पुत्रमुत्क्षिप्य राजद्वारे सोरस्ताडम-ब्रह्मण्यमुद्घोषितम् । ततो न राजापचारमन्तरेण प्रजास्वकालमृत्युः संचरती-त्यात्मदोषं निरूपयति करुणामये रामभद्रे सहसैवाशरीरिणी वागुदचरत्—

शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः ।
शीर्षच्छेद्यः स ते राम तं हत्वा जीवय द्विजम् ॥ ८ ॥

भो इति मनः प्रति संबोधनम् ॥ **वज्रादपि कठोराणीति** ॥ ७ ॥ **लोको-त्तराणां** भुवनश्रेष्ठानाम् । 'सर्वं कृत्यं साधु सर्वोत्तराणाम्' इति **भारविः** । सीतापरित्यागेन रामचेतसः कठोरत्वं अपुनःपरिणयेन मृदुत्वं चेति भावः ॥७॥ **मेध्यः** पवित्रः । **प्रयुक्ताः** प्रयोजिताः । **शास्त्रं** श्रौतपद्धतिः । **अधिष्ठाता** प्रमुखः । **प्रहितः** प्रेषितः । **मातर्जीवामीति** द्राविडस्त्रीस्वभावोक्तिः । एवं वदता कविना निजं द्राविडत्वं प्रकटितमित्यूह्यम् । **उत्क्षिप्य** उद्धृत्य । उरस्ता-डेन सहितं **सोरस्ताडं** यथा तथा । 'तडस्ताडनम्' इति **द्विरूपः** । 'अब्र-ह्मण्यमवध्योक्तिः' । **आत्मनः** रामस्येत्यर्थः । (**वा**) **गुदेति** ध्वनिः । उद्भ-वदिति च पाठः ॥ **शम्बूको नाम वृषल** इति ॥ ८ ॥ **वृषलः** शूद्रः । **शीर्षच्छेद्यः** वध्यः । **एनं** शम्बूकम् । **द्विजं जीवय** इति कथनमहिम्ना शम्बूके

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१ 'स रामभद्रः' न. २ 'शान्तम्' न; 'शान्तं शान्तं' घ–व. ३ 'दत्त°' इति न. ४ 'पुत्रमारोप्य' घ–व. ५ 'प्रजानाम्' न; 'प्रजायाम्' घ–व. ६ 'चरति' व–घ.

इत्युपश्रुत्यैवाकृष्टकृपाणपाणिः पुष्पकं विमानमारुह्य सर्वा दिशो विदिशश्च शूद्रतापसान्वेषणाय जगत्पतिः सञ्चरितुमारब्धवान् ।

वासन्ती—शम्बूको नाम धूमपः शूद्रोऽस्मिन्नेव जनस्थाने तपश्चरति । तदपि नाम रामभद्रः पुनरपीदं वनमलङ्कुर्यात् ।

आत्रेयी—भद्रे आगम्यतेऽधुना ।

वासन्ती—आर्ये आत्रेयि एवमस्तु । कठोरीभूतस्तु दिवसः ।

कण्डूलद्विपगण्डपिण्डकषणाकम्पेन सम्पातिभि-
घर्मस्रंसितबन्धनैः स्वकुसुमैरर्चन्ति गोदावरीम् ।
छायापस्किरमाणविष्किरमुखव्याकृष्टकीटत्वचः
कूजत्क्लान्तकपोतकुक्कुटकुलाः कूले कुलायद्रुमाः ॥ ९ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

इति शुद्धविष्कम्भकः ।

हते पुत्रजीवनेन द्विजोऽपि जीविष्यति । अन्यथा न जीविष्यतीति भावस्सूच्यते ॥८॥ **दिशः** इन्द्रादिदिशः । **विदिशः** अग्न्यादिदिशः । 'दिशोर्मध्ये विदिक् स्त्रियाम्' इत्यमरः । **शूद्रश्चासौ तापसश्च** । **तत्** तस्मात् । **अपि नाम** इति सम्भावनाप्रसिद्धौ । रमयतीति रामः । रम क्रीडायाम् । रामश्चासौ भद्रः मङ्गलकरः **रामभद्रः** । **वनमल**मिति ध्वनिः । गम्यत इत्यर्थे **आगम्यते** इति व्यवहारः सार्वलौकिकः । अनुभवसिद्धश्च । **कठोरः** दुस्सहः सूर्यकिरण इति यावत् । तदेवोपपादयति तथाहीति ॥ **कण्डूलद्विपगण्डेति** ॥ ९ ॥ **कण्डूलाः** कण्डूयुक्ताश्च ते **द्विपाः** गजाः । तेषां **गण्डाः** कपोलाः । त एव **पिण्डाः** गोलाः तेषां **कषणं** घर्षणम् । तस्माद्धेतोः । **आकम्पेन** समन्तात्किम्पनेन । **सम्पातिभिः** पतनवद्भिः । **घर्मेण** निदाघेन । **स्रंसितं** संजातस्रंसनं **वृन्तं** येषां तानि 'स्रंसस्तु गलनं च्युतिः' इति 'वृन्तं प्रसवबन्धनम्' इति च **हारावल्यमरौ** । **छायासु अवस्किरमाणाः** मेहन्तश्च ते **विष्किराः** पक्षिणः । **तैर्मुखेन** त्रोट्या । **व्याकृष्टाः** विशेषेण आकृष्टाः । **कीटानां त्वचः** चर्माणि येषु ते । अपस्किरेति पाठे भक्षणाय भुवि विदारयन्तश्च ते विष्किरा इति योज्यम् । विदारयन्तः 'विकारिते' इति **महाराष्ट्राः** । **कूले** तीरे । **कुलाय**युक्ता वृक्षाः । 'कुलायो नीडमस्त्रियाम्' इत्यमरः । गण्डपिण्डेति ध्वनिः । 'गलद्दानगण्डं' इति **भगवत्पादाः** । 'कूलनीत इव कुङ्कुमपिण्डः' इति **कुङ्कुमकविः** । गण्डमण्डलकषेति च पाठः । क्षणक्षणं इति द्विरूपः । छायेत्यत्र शाखेत्यपि च पाठः ॥ ९ ॥ शुद्धविष्कम्भ इति ॥ आत्रेयीवनदेवतयोरुदात्तपात्रत्वात्

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१ 'सञ्चारं समारब्धवान्' न. २ 'कठोरश्च' न. ३ 'कषणोत्कम्पेन' क-घ-ब.

(ततः प्रविशति पुष्पकस्थः सदयोत्खातखड्गो रामः ।)

रामः—हे[1] हस्त दक्षिण मृतस्य शिशोर्द्विजस्य
जीवातवे विसृज शूद्रमुनौ कृपाणम् ।
रामस्य गात्रमसि निर्भर[3]गर्भखिन्न-
सीताविवासनपटोः करुणा कुतस्ते ॥ १० ॥

(कथंचित्प्रहृत्य ।) कृतं रामसदृशं कर्म । अपि जीवेत्स ब्राह्मणपुत्रः ।

(प्रविश्य) दिव्यपुरुषः—जयतु जयतु देवः ।

दत्ताभये त्वयि यमादपि दण्डधारे
सञ्जीवितः शिशुरसौ मम चेयमृद्धिः ।
शम्बूक एष शिरसा चरणौ नतस्ते
सत्सङ्गजानि निधनान्यपि तारयन्ति ॥ ११ ॥

रामः—द्वयमपि प्रियं नः । तदनुभूयतामुग्रस्य तपसः परिपाकः[4] ।

यत्रानन्दाश्च मोदाश्च यत्र पुण्याश्च[5] सम्पदः ।
वैराजा नाम ते लोकास्तैजसाः सन्तु ते शिवाः[6] ॥ १२ ॥

कविना प्राकृतभाषा परिहृतेति बोध्यम् ॥ सदयं यथा तथा उत्खातः कोशादाकृष्टः खड्गः येन ॥ हे हस्त दक्षिणेति ॥ १० ॥ द्विजस्य शिशोः ब्राह्मणपुत्रस्येति विवेकः । जीवातवे जीवनौषधाय ॥ ननु तपस्विनि कथं खड्गं विसृजामि इत्याशङ्क्याह-रामस्येति । गात्रं अङ्गम् । 'अङ्गं च गात्रम्' इति त्रिकाण्डी । निर्भरं भृशम् । पटोरिति रामस्य विशेषणम् ॥ १० ॥ सदृशं योग्यं निर्दयमिति यावत् ॥ दत्ताभये त्वयीति ॥ ११ ॥ दण्डधारे शिक्षके । 'दण्डधारो महीपतिः' इति कामन्दकः । समृद्धिः दिव्या संपदित्यर्थः । एषः अहमिति शेषः । 'मरणं निधनोऽस्त्रियाम्' इत्यमरः ॥ ११ ॥ द्वयं द्विजपुत्रजीवनं तव सङ्गतिश्चेत्यर्थः । तत् तस्मात् । परिपाकः फलमिति यावत् ॥ यत्रानन्दाश्चेति ॥ १२ ॥ यत्र येषु लोकेषु । अत्र दयया धातुभेदादानन्दमोदानामवान्तरभेद ऊह्यः । 'मनोज्ञापूतयोः पुण्यम्' इति नामनिधानम् । विराट्क्ष .... तत्संबन्धिनो वैराजाः ते प्रथमाबहुवचनम् । तैजसाः तेजोमयाः । शिवाः मङ्गलकराः । ते तुभ्यम् । सन्त्विति योज्यम् । पादपूरकाविति केचित् ॥ १२ ॥ युष्मत्प्रसाद एव उपादानं

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१ 'रे' क-घ-व. २ 'बाहु' न. ३ 'दुर्वह' क-घ-व. ४ 'फलम्' क-घ-व. ५ 'पुण्याभिसम्भवाः' व-घ. ६ 'ध्रुवाः' घ-व.

शम्बूकः—युष्मत्प्रसादोपादान पूर्वेष महिमा । किमत्र तपसा । अथवा महदुपकृतं तपसा ।

अन्वेष्टव्यो यदसि भुवने भूतनाथः शरण्यो
मामन्विष्यन्निह वृषलकं योजनानां शतानि ।
क्रान्त्वा प्राप्तः स इह तपसां संप्रसादोऽन्यथा चेत्
क्वायोध्यायाः पुनरुपगमो दण्डकायां वने वः ॥ १३ ॥

रामः—किं नाम दण्डकेयम् । (सर्वतोऽवलोक्य ।) हा कथम् ।

स्निग्धश्यामाः क्वचिदपरतो भीषणाभोगरूक्षाः
स्थाने स्थाने मुखरककुभो झाङ्कृतैर्निर्झराणाम् ।
एते तीर्थाश्रमगिरिसरिद्गर्तकान्तारमिश्राः
सन्दृश्यन्ते परिचितभुवो दण्डकारण्यभागाः ॥ १४ ॥

शम्बूकः—दण्डकैवैषा । अत्र किल पूर्वं निवसता देवेन

कारणं यस्य महिमासाधक इति भावः । अत्र वैराजनामलोकलाभे । **महदुपकृतं** महानुपकारः कृत इति यावत् ॥ **अन्वेष्टव्यो यदसीति** ॥ १३ ॥ **वृषलकं** अल्पशूद्रम् । **प्राप्तोऽसीति यत् इह** प्राप्तौ । **स** इति संप्रदाया-(संप्रसादा ?) नुगुण्येन पुल्लिङ्गतानिर्देशः । **अन्यथा चेत्** एवं न चेदित्यर्थः । **अयोध्याया** इति पञ्चमी । नित्यस्त्रीलिङ्गतया **दण्डकायां** इत्युक्तम् । अस्मिन्वने तथा च दण्डकावने इति फलितोऽर्थः । अत एव । 'तदुपमा कुसुमान्यखिलाः शराः' इति श्रीहर्षः । **पुनरुपगमः** पुनरागमनं त्वित्यर्थः । तस्मान्मम तप एव साधकतमं इति भावः । स इहेतिकथनविलम्बसङ्कटं कवेश्चातुर्यमिति संप्रदायज्ञाः ॥ १३ ॥ आश्चर्यादाह—**किन्नामेति** ॥ **स्निग्धश्यामा** इति । ॥ १४ ॥ **स्निग्धाः** मसृणाः । **अपरतः** अन्यतः । **आभोगेन** परिपूर्णतया । **रूक्षाः** क्षवो (?) दुष्प्रवेशा इति यावत् । **झाङ्कृतैः** शब्दानुकारैः । **मुखराः** शब्दायमानाः **ककुभः** दिशः येषां येषु वा । 'तीर्थमृषिजुष्टजले गुरौ' इत्यमरः । **गर्ताः** अवटाः । 'कान्तारं वर्त्म दुर्गमम्' इत्यमरः, तैः **सान्द्राः** निबिडाः । **परिचिताः** अनुभूताः **भुवः** स्थलानि येषाम्, 'भूः क्षितौ च स्थलेऽङ्गणे' इति **रभसः** । **भागाः** प्रदेशाः । कान्तारं अरण्यम् । इति केचित् । तन्न ॥ वर्ण्यमानस्य दण्डकारण्यस्य पन्थशैथिल्यापत्तेः ॥ १४ ॥

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१ 'युष्मत्प्रसादादेव' न—क; 'युष्मत्पादप्रसादोपाय एष' व—च. २ 'गर्भ' घ—ष.

चतुर्दश सहस्राणि चतुर्दश च राक्षसाः ।
त्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ॥ १५ ॥

येन सिद्धक्षेत्रेऽस्मिञ्जनस्थाने मादृशामपि जानपदानामकुतोभयः सञ्चारो जातः ।

रामः—न केवलं दण्डका जनस्थानमपि ।

शम्बूकः—बाढम् । एतानि खलु सर्वभूतरोमहर्षणान्युन्मत्तचण्डश्वापदकुलसङ्कुलगिरिगह्वराणि जनस्थानपर्यन्तदीर्घारण्यानि दक्षिणां दिशमभिवर्तन्ते । तथाहि ।

निष्कूजस्तिमिताः क्वचित्क्वचिदपि प्रोच्चण्डसत्त्वस्वनाः
स्वेच्छासुप्तगभीरभोगभुजगश्वासप्रदीप्ताग्नयः ।
सीमानः प्रदरोदरेषु विरलस्वच्छाम्भसो यास्वयं
तृष्यद्भिः प्रतिसूर्यकैरजगरस्वेदद्रवः पीयते ॥ १६ ॥

रामः—पश्यामि च जनस्थानं भूतपूर्वखरालयम् ।
प्रत्यक्षानिव वृत्तान्तान्पूर्वाननुभवामि च ॥ १७ ॥

चतुर्दश सहस्राणीति ॥ १५ ॥ **त्रिमूर्धान** इति—अत्र 'द्वित्रिभ्यां ष मूर्ध्नः' इति षप्रत्ययेन समासान्तविधेरनित्यत्वात् ॥ १५ ॥ **येन** राक्षसानां हननेनेत्यर्थः । **जानपदानां** देशवासिनाम् । न विद्यते कुतः कस्मादपि भयं यस्मिन् **अकुतोभयः** । दण्डकेति भिन्नं पदम् । **बाढं** इत्यङ्गीकारे । **भूतानां** प्राणिनाम् **रोमहर्षणं** रोमाञ्चः येभ्यो येषु वा । 'रोमाञ्चो भयहर्षाद्यैः' इति **समयपद्धतिः** । 'चण्डस्त्वत्यन्तकोपनः' इत्यमरः । **अभिवर्तन्ते** आभिमुख्येन वर्तन्ते ॥ भङ्ग्यन्तरेणाह ॥ **निष्कूजस्तिमिता** इति ॥ १६ ॥ **निष्कूजाः** निर्गतकूजिताश्च ताः **स्तिमिताः** निश्चलाः । 'कूजितं कूजनं कूजः' इति **द्विरूपः** । **भोगाः** फणिकायाः **श्वासैः** श्वसितानिलैः । प्रकर्षेण **दीप्ताः अग्नयः** वनवह्नयः यासु । **सीमान** इति नान्तः शब्दः । 'सीमसीमे स्त्रियामुभे' इत्यमरः । अत्र बहवो भ्रमन्ति । **प्रदराः** अवटाः । **विरलानि** अनिबिडानि **स्वच्छाम्भांसि** यासु ताः । सीमासु **तृष्यद्भिः** तृषावद्भिः । **प्रतिसूर्यकैः** । 'सरटाविशेषे प्रतिसूर्यकः' **इत्यगस्त्यः** । अयमसौ 'तिलित्सः स्यादजगरः' इत्यमरः । गजावळा (?) महासर्पा अजगर इति **महाराष्ट्राः** ॥ १६ ॥ **पश्यामि च जनस्थानं** इति ॥ १७ ॥ पूर्वं भूतः **भूतपूर्वः** । भूतपूर्वखरालयमिति जनस्थानविशेषणम् । 'निलयालयाः' इत्यमरोक्त्या नित्यपुल्लिङ्गत्वेऽपि

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१ 'रक्षसां भीमकर्मणाम्' क-ख-ग. २ 'सिद्धिक्षेत्रे' घ. ३ 'भीरुजनानाम्' ख-ग. ४ 'कुलाक्रान्तविकटगिरि०' ग. ५ 'घोर' क-ख; 'घोष' ग.

(सर्वतोऽवलोक्य) प्रियारामा हि सर्वथा वैदेह्यासीत्। एतानि तानि नाम कान्ताराणि। किमतः परं भयानकं[1] स्यात्। (सास्रम्।)

त्वया सह निवत्स्यामि वनेषु मधुगन्धिषु।
इतीहारमतैवासौ[2] स्नेहस्तस्याः स तादृशः॥ १८॥
न[3] किंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः॥ १९॥

विशेषणविशेष्यभावे बाधकं नेति व्युत्पन्नविशेषज्ञाः। अत एव 'भटान्तहेतुर्वैरम्' इत्यसकृद्याख्यातभारतचम्पौ। रीतिरियं पूर्वं दण्डकायामित्यत्र दर्शितप्राया॥ अथवा—खरस्यालयो यस्मिन्निति व्युत्पत्त्या नपुंसकमपि जनस्थानविशेषणमेतत्। 'तुहिचस्महवै पादपूरणे' इत्यमरः॥ केचित्तु—जनस्थानं खरालयं च पश्यामि, इत्याहुः। तन्न॥ भूतपूर्वमिति, 'निवेशः शैलानां' इति च, कव्युक्तवक्ष्यमाणवाक्यविरोधात्। 'त्रिषु प्रत्यक्षं' इति, 'इवोपमायां चालीके' इत्यगस्त्यकेदारौ॥ वृत्तान्तांस्तास्त तति (?) शास्त्रे सिद्धमपि सन्धिसङ्कटं कविजनासंमतमिति अलमतिविस्तरेण॥ १७॥ आरामः उपवनम्। त्वया सह इति॥ १८॥ इह कान्तारेषु॥ यद्यपि अरमत सेति वक्तव्ये, अरमतासावित्युक्तम् भूतार्थत्वात्। तथापि सर्वदा हृदि स्थिततया असाविति पुरःस्थिततया तस्या इति च निर्देशः॥ ननु द्वयमप्युच्यते, क एषन्य...(?) किमेषां राजाज्ञेति चेन्मैवम्। ततोऽप्यधिकैव कवीनां वाग्वैखरी। अत एव—'मानमुद्धतनृपाः कस्तैस्सह स्पर्धते' इति भर्तृहरिः॥ 'यद्यद्यथा यथा ब्रूयुः कवयो रवयो नवाः। तत्तत्तथा तथावद्यमत एव निरङ्कुशाः॥' इति मण्डनमिश्राश्च। तस्मान्मूकतैव शरणम्। तादृश इति षष्ठी, तादृक्छब्दः। अनिर्वाच्याया इत्यर्थः। सः प्रसिद्धः। स्नेहः तादृशः अनिर्वाच्य इत्यर्थः। अदन्तोऽयं शब्दः। 'इति सारमतैवेह' इति वा तृतीयः पादः पठनीय इति॥ १८॥ न किञ्चिदपि कुर्वाण इति॥ १९॥ तत्किञ्चित् न किञ्चिदिति च पाठः। अपोहति दूरीकरोतीति यावत्। सामान्यत उक्त्वा विशेषतश्चाह—तदिति। यः जनः यस्य प्रियः इष्टम्। तत् स जनः प्रतिकर्तेत्यर्थः। द्रव्यानुगुण्येन तदिति नपुंसकत्वनिर्देशः। भिन्नलिङ्गत्वेपि न दोष इति दण्डी व्याजहार। अत एव। 'शैत्यं हि यत्सा प्रकृतिर्जलस्य' इति भर्तृमीढः। तस्य प्रीतिपात्रभूतस्य। किमपि अनिर्वाच्यम्।

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१ 'भयानकस्य' ब–घ. २ 'इतीवारमते ह्यासौ' न; 'इति चारमतेवासौ' ब; 'इतीवारमतीवासौ' घ. ३ 'अकिञ्चिद्' ब–घ.

शम्बूकः—तदलमेभिर्दुस्सहैः। अथैतानि मदकलमयूरकण्ठकोमलच्छविभिरवकीर्णानि पर्वतैरविरलनिविष्टनीलबहलच्छायतरुगणतरुषण्डमण्डितान्यसंभ्रान्तविविधमृगयूथानि पश्यतु महाभागः प्रशान्तगम्भीराणि मध्यमारण्यकानि ।

इह समदशकुन्ताक्रान्तवानीरवीरुत्-
प्रसवसुरभिशीतस्वच्छतोया वहन्ति ।
फलभरपरिणामश्यामजम्बूनिकुञ्ज-
स्खलनमुखरभूरिस्रोतसो निर्झरिण्यः ॥ २० ॥

अपि च ।

दधति कुहरभाजामत्र भल्लूकयूना-
मनुरसितगुरूणि स्त्यानमम्बूकृतानि ।
शिशिरकटुकषायः स्त्यायते सल्लकीना-
मिभदलितविकीर्णग्रन्थिनिष्यन्दगन्धः ॥ २१ ॥

उपकारादिप्रत्युपकारादिलौकिकव्यवहारलक्षणपरिहीणं वा द्रव्यं वस्तु । 'द्रव्यं भव्ये गुणाश्रये' इत्यमरः । धनमिति वार्थः । हि प्रसिद्धौ । प्रकृते तस्येति स्थाने राम इति तद्द्रव्यमिति स्थाने सीतेति भावो बोध्यः ॥ दुस्सहैः खेदैरिति शेषः । अथेत्यानन्तर्ये । प्रश्ने वा । 'कोमलं मृदुरम्ययोः' इति रुद्रः । अवकीर्णानि संवलितानि । सान्द्रं यथा तथा निविष्टाः निवेशं प्राप्ताः । मृगाणां समूहो भागम् । महत् भागं यस्य । 'भगः श्रीकाममाहात्म्यप्रभावोत्साहकीर्तिषु' इति संसारावर्तः । महान्तो भागाः प्रदेशाः यस्येति वा । प्रकर्षेण शान्ताः शान्तिनिष्ठाः तैः गम्भीराणि ॥ इह समदशकुन्तेति ॥ २० ॥ आक्रान्ताः आरूढाः । 'वानीरो देवपुन्नागः' इति धन्वन्तरिः । प्रसवाः पुष्पाणि । परिणामः पक्वता । जम्बूनिकुञ्जेषु जम्बूलताकुञ्जेषु । स्खलनेन प्रतिघातेन मुखराणि शब्दायमानानि । भूरीणि भूयांसि स्रोतांसि यासाम् 'स्रोतोऽम्बुसरणं स्वतः' इत्यमरः । 'पाझर' इति महाराष्ट्राः । निर्झरिण्यः नद्यः । वहन्ति प्रवहन्तीति यावत् । स्खलनेति ध्वनिः ॥ २० ॥ दधति कुहरभाजामिति ॥ २१ ॥ कुहरभाजां बिलसेविनाम् । भल्लूकेषु ऋक्षेषु । यूनां तरुणानाम् । अनुरसितैः प्रतिध्वनिभिः । गुरूणि पुष्टतराणि । अम्बूकृतानि ष्ठेम्नानि-

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१ 'पर्यन्तैः' व–ब–क. २ 'बहुलच्छायातरु' न. ३ 'महारण्यानि' न.
४ 'मुक्त' ५ 'निस्यन्द' ब.

रामः—(सबाष्पस्तम्भम् ।) भद्र शिवास्ते पन्थानो देवयानाः । प्रलीयस्व पुण्येभ्यो लोकेभ्यः ।

शम्बूकः—यावत्पुराणब्रह्मवादिनमगस्त्यमृषिमभिवाद्य शाश्वतं पदमनुप्रविशामि । (इति निष्क्रान्तः ।)

रामः—एतत्पुनर्वनमहो कथमद्य दृष्टं
यस्मिन्नभूम चिरमेव पुरा वसन्तः ।
आरण्यकाश्च गृहिणश्च रताः स्वधर्मे
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥ २२ ॥

एते त एव गिरयो विरुवन्मयूरा-
स्तान्येव मत्तहरिणानि वनस्थलानि ।
आमञ्जुवञ्जुललतानि च तान्यमूनि
नीरन्ध्रनीरनिचुलानि सरित्तटानि ॥ २३ ॥

गेलहितकरध्वनयः इत्यर्थः । 'अम्बूकृतं सनिष्ठीवम्' इत्यमरः । 'स्त्यानमभिवृद्धौ' इति रत्नकोशः । दधति बिभ्रति । शिशिरस्सन् कटुश्चासौ कषाय इति विवेकः । शिशिरः शीतलः । कटुः मरीच्यादिरसजातीयः । कषायः तुवरः । सल्लकीनां गजभक्ष्यवृक्षविशेषाणाम् । विकीर्णाः । पतिताः ये ग्रन्थयः पर्वाणि । 'काण्डी' इति महाराष्ट्राः । तेषां ग्रन्थीनां निष्यन्दस्य गन्धः 'समौ निर्यासौ' इति शब्दार्णवः । स्त्यायते अभिवर्धते, 'उपचीयत' इति माठरः । अत्र चतुर्थचरणे विशेषणविशेष्ययोरभिन्नपदत्वं मध्यमम् । 'व्यस्तं विशेषणं चारु' इति न्यायात् ॥ २१ ॥ वाक्स्तम्भेन खेदवशात् प्रतिवाक्याभावेन सहितं यथा तथा शम्बूकमाह—भद्रेति—ते तुभ्यम् । देवानां यानं संचारः येषु । 'तृप्ता यात पथिभिर्देवयानैः' इति श्रुतेः । यावदनुप्रविशामि प्रवेक्ष्यामीत्यर्थः ॥ एतत्पुनर्वनमिति ॥ २२ ॥ दृष्टं अस्माभिरिति शेषः । पुरा पूर्वम् । वयं वसन्तः निवसन्तः अभूम स्थिता इति यावत् स्वधर्मे रताः आरण्यकाः । सांसारिकेषु सुखेषु रसज्ञाः गृहिणश्चेति विशेषणे योज्ये । चद्वयं पादपूरणे ॥ २२ ॥ एते त एवेति ॥ ॥ २३ ॥ विरुवन्तः नदन्तः मयूरा येषु । आ समन्तात् । मन्द्राणि मञ्जुलानि रुतानि येषु । नीरन्ध्रनीराणि निबिडजलान्येव निचुलाः विधा-

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१ 'देवयानं प्रतिपद्यस्व' क-घ-च. २ 'ब्रह्मर्षिमगस्त्यमभिवाद्य' न. ३ 'तदेव हि पुनर्वनमद्य' क-ख-ग. ४ 'वञ्जुलरुतानि' न. ५ 'नील' ङ-छ-च; 'नीप' न.

मेघमालेव यश्चायमारादिव विभाव्यते ।
गिरिः प्रस्रवणः सोयं यत्र गोदावरी नदी ॥ २४ ॥
अस्यैवासीन्महति शिखरे गृध्रराजस्य वास-
स्तस्याधस्ताद्वयमपि रतास्तेषु पर्णोटजेषु ।
गोदावर्याः पयसि विततश्यामलानोकहश्री-
रन्तःकूजन्मुखरशकुनो यत्र रम्यो वनान्तः ॥ २५ ॥

सदत्रैव सा पञ्चवटी यत्र चिरनिवासेन विविधविस्रम्भातिप्रसङ्गसाक्षिणः प्रदेशाः प्रियायाः प्रियसखी च वासन्ती नाम वनदेवता । किमिदमापतितमद्य रामस्य । संप्रति हि :

चिराद्वेगारम्भी प्रसृत इव तीव्रो विषरसः
कुतश्चित्संवेगात्प्रचल इव शल्यस्य शकलः ।

नसाधनानि येषाम् । 'मन्द्रस्तु गम्भीरे' इति, 'मञ्जु मञ्जुलं' इति, 'तिरश्चां वाशितं रुतं' इति, 'निचुलः प्रच्छदपटः' इति चामरः ॥ २३ ॥ **मेघमालेवेति** ॥ २४ ॥ 'माला स्यात्पङ्क्तिमाल्ययोः' इति, 'आराद्दूरसमीपयोः' इति **मेदिन्यमरौ । आरादिवेत्यत्र** इवशब्दो वाक्यालङ्कारे । इहेति च पाठः । अत्र गुणशैरन्वये तुर्यः पादः प्रथमं योज्यः । तेन चकारस्य सार्थक्यम् । प्रथमपादे अयमिति शब्दो व्यर्थः ॥ न च वाच्यं योऽयं वायौ वाति सति इत्यादिन्यायशास्त्रवाक्यवदुपपत्तिरिति ॥ सत्यम्, तत्र सगुणत्वादित्येवोक्तः । प्रकृते यथाकथञ्चित् प्रथमतृतीयचरणान्तोक्तयोरयमितिशब्दयोरन्यतरोऽजागलस्तनायते इति दिक् ॥ २४ ॥ **अस्यैवासीन्महतीति** ॥२५॥ अस्य प्रस्रवणगिरेः । **तस्य** शिखरस्य । 'अधोऽधस्तादि'ति **द्विरूपः । वयमिति** सीतालक्ष्मणसमेता इति भावः । **रताः** स्थिताः इति यावत् । **तेषु** प्रसिद्धेषु लक्ष्मणवृद्धेषु वा । **यत्र** उटजेषु सत्स्विति शेषः । **वितता** विस्तृता **श्यामला** च **अनोकहश्रीः** वृक्षशोभा यस्मिन् । 'श्रीर्वेषरचना शोभा संपत्सरलशाखिषु । वाणीलक्ष्मीलवङ्गेषु विषबिल्वे च' इति **विश्वः** । मधुरशकुन इति विश्वः । मधुरशकुन इति सुपाठः । मुखरेति कश्चित् । तत्र, पौनरुक्त्यापत्तेः । **वनान्तः** । वनस्यान्तः उद्देशः आसीदित्यनुषङ्गः । 'अन्तोऽप्रनिधनोद्देशावसानेषु' इति **पदार्थमाला** । श्रीरन्त इति ध्वनिः ॥ **वासन्तिकेति**–आत्रेय्या सह संवादं या कृतवती सैवेति बोध्यम् । **किमापतित**मिति । अत्र प्रियसखी वर्तते कुतो वर्तते कुतो वयं समागता इति, अस्यावर्तनेन संप्रत्यस्माकं किं फलमिति वा भावः । तदित्यत्र तावतेति च पाठः । मद्य रामस्येति ध्वनिः ॥ **चिराद्वेगा-**

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१ 'आरादपि' क–घ–व. २ 'प्रतिवसति' इत्यधिकं घ–व–पुस्तकयोः. ३ 'चिरोद्वेगा०' च–म.

व्रणो रूढग्रन्थिः स्फुटित इव हृन्मर्मणि पुन-
र्घनीभूतः शोको विकलयति मां नूतन इव ॥ २६ ॥

तथापि तान्पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य ।) अहो अनवस्थितो भूतसंनिवेशः । तथाहि ।

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां
विपर्यासं यातो घनविरलभावः क्षितिरुहाम् ।
बहोर्दृष्टं कालादपरमिव मन्ये वनमिदं
निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ॥ २७ ॥

हन्त परिहरन्तमपि मामितः पञ्चवटीस्नेहो बलादाकर्षतीव (सकरुणम्)

यस्यां ते दिवसास्तया सह मया नीता यथा स्वे गृहे
यत्सम्बन्धिकथाभिरेव सततं दीर्घाभिरास्थीयत ।
एकः संप्रति नाशितप्रियतमस्तामद्य रामः कथं
पापः पञ्चवटीं विलोकयतु वा गच्छत्वसम्भाव्य वा ॥२८॥

रुन्मीति ॥ २६ ॥ **चिरात्** बहुकालानन्तरम् । **वेगः** कौटिल्यम् । **प्रसृतः** व्याप्तः । **कुतश्चित्** कस्मादपि **संवेगात्** संभ्रमात् । अङ्गसन्धिबन्धचलनादिति यावत् । **प्रचलः** चञ्चलः । शल्यस्य बाणादिमुखवर्तिनः अयोग्य (ग्र?) स्येत्यर्थः । 'शल्यं शङ्कुः' इत्यमरः । **शकलः** खण्डः । 'अनुकणीति' (?) **महाराष्ट्राः** । **रूढः** आनुकूल्याय संजातः ग्रन्थिः यस्मिन् सः **व्रणः स्फुटितः** विदीर्णः । **हृन्मर्मणीति** बाधातिशयद्योतनायोक्तम् । 'भूतः प्राप्ते च जाते च' इति **शब्दमाला** । विदलयति शकलयति विफलयतीति च चत्वारः पाठाः ॥ २६ ॥ **पूर्वसुहृद** इति भूमिभागानां विशेषणम् । इदं द्वितीयाबहुवचनम् । पुरातनमित्राणीत्यर्थः । **निरूप्य** विभाव्य । **भूतानां सन्निवेशः** अवस्थानम् । 'भूतं क्ष्मादौ' इत्यगस्त्यः । सरितां प्रदेश इति शेषः ॥ **पुरा यत्र स्रोत** इति ॥ २७ ॥ **विपर्यासं** वैपरीत्यम् । **घनविरलभावः** सान्द्रपेलवत्वम् । 'पेलवं विरलम्' इत्यमरः । **क्षितिरुहां** वृक्षाणाम् । **अपरं** इतरत् । ध्वनिश्च । **तदिदं** अवस्थानमिति शेषः । अर्थाच्छैलानामित्यनुषङ्गः । तथा च पुरा ये स्थिताः त एवैते शैलाः इति बुद्धिं **द्रढयति** दृढीकरोतीत्यर्थः ॥ २७ ॥ **सकरुणमिति** 'करुणस्तु रसे वृक्षे कारुण्येऽपि च' इति **विश्वः** ॥ **यस्यां ते दिवसा** इति ॥ २८ ॥ **यस्यामिति** यच्छब्देन

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१ 'पुराभूतः' न. २ 'मूर्छयति च' क–घ. ३ 'तथाविधानपि' न. ४ 'भूमि' क–घ–च. ५ 'पञ्चवटीस्नेहात्' न. ६ 'पुनः' च. ७ 'सम्बन्ध' न. ८ 'तामेव' न.

शम्बूकः—जयतु जयतु देवः। देव भगवानगस्त्यो मत्तः श्रुतभवत्सं-निधानस्त्वामाह—'परिकल्पितविमानावतरणमङ्गला प्रतीक्षते वत्सला लोपामुद्रा सर्वे च महर्षयः। तदेहि सम्भावयास्मान्। अथ प्रजविना पुष्पकेण स्वदेशमुपगम्याश्वमेधाय सज्जो भविष्यसि' इति।

रामः—यथाज्ञापयति भगवान्।

शम्बूकः—इतस्तर्हि देवः प्रवर्तयतु पुष्पकम्।

रामः—(पुष्पकं प्रवर्तयन्) भगवति पञ्चवटि गुरुजनोपरोधात्क्षणं क्षम्यतामयमतिक्रमो रामस्य।

शम्बूकः—देव पश्य पश्य।

> गुञ्जत्कुञ्जकुटीरकौशिकघटाघूत्कारवत्कीचक-
> स्तम्बाडम्बरमूकमौकुलिकुलः क्रौञ्चावतोऽयं गिरिः।
> एतस्मिन्प्रचलाकिनां प्रचलतामुद्वेजिताः कूजितै-
> रुद्वेल्लन्ति पुराणरोहिणतरुस्कन्धेषु कुम्भीनसाः॥ २९॥

अपि च।

पञ्चवटी गृह्यते। ते सुखमया इति भावः। **नाशिता** त्यक्तेति यावत्। सांप्रतं उज्झितेति युक्तः पाठः। यस्यां ते इति ध्वनिः॥ २८॥ **मत्तः** पञ्चमी, ध्वनिश्च। **लोपामुद्रा** अगस्त्यस्य पत्नी। **अथ** आनन्तर्ये। **प्रवर्तयन्** अभिमुखीकुर्वन् इति यावत्॥ **गुञ्जत्कुञ्जकुटीरे**ति॥ २९॥ **गुञ्जन्तः कुञ्जकुटीरे** ये **कौशिकाः** घूकाः तेषां **घटाः** समूहाः तेषां **घूत्कारः** घूत्करणम्। तद्वन्तः ये **कीचकाः** वंशाः। तेषां **स्तम्बाः** गुल्माः। तेषु **आडम्बराः** गर्वरहिताः। अत एव **मूकाश्च** ते **मौकिलाः** काकाः। तेषां **कुलं** सङ्घः यस्मिन्। कलापिनां मयूराणाम्। **कूजितैः** केकाभिः, **उद्वेल्लन्ति** कम्पन्ते। तेषां भुजङ्गभक्षकत्वादिति भावः। **पुराणाः** पुरातनाश्च ते **रोहिणतरवः** चन्दनवृक्षाः। **कुम्भीनसाः** सर्पा इत्यर्थः। कुञ्ज एव कुटीरं पर्णशाला। प्रकृते नीडमिति दयनीयोऽर्थः। 'करिणां घटना घटा' इत्यमरः। प्रकृते औपचारिकः प्रयोगः। फूत्कारः शब्दानुकारः। 'डम्बरो रुचिगर्वयोः' इति **कपिलः**। 'हैरम्बमम्बुरुहडम्बर' इति असद्व्याख्यात**भोजचम्पौ**॥ आडम्बरेति कश्चित्। तन्न। मूकपदविरोधात्॥ एतस्मिंश्चेति॥ एतस्मिंश्चेति सन्धिसङ्कटं कवेश्चातुर्यम्। प्रचलाकिनां इति पाठे न बाधकम्। 'प्रचलाकिकलापिनौ' इति **त्रिकाण्ड-**

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१ 'परिकल्पितावरण' न. २ 'चागस्त्यायनाः' व–घ. ३ 'गुरुजनादेशोप°' न. ४ 'कूजत्' क. ५ 'क्रौञ्चाभिधोऽयं' न.

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो
मेघालम्बितमौलिनीलशिखराः क्षोणीभृतो दक्षिणाः[1]।
अन्योन्यप्रतिघातसङ्कुलचलत्कल्लोलकोलाहलै-
रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्सङ्गमाः ॥३०॥

(निष्क्रान्तौ ।)

पञ्चवटीप्रवेशो नाम द्वितीयोऽङ्कः ।

षडशोषः । उद्वेजिताः उद्वेगं प्रापिताः इत्यर्थः ॥ २९ ॥ अपि चेति ॥ एते ते कुहरेष्विति ॥ ३० ॥ ते प्रसिद्धाः कुहरेषु गुहाबिलेषु । गद्गदं यथा तथा नदन्ति गोदावरीवारीणि येषाम् । मेघैः आलम्बिताः मौलयः शिखराधोभागाः येषाम् अत एव ते च ते नीलशिखराः । 'दाक्षिणात्ये च दक्षिणः' इति शब्दकोशः । अन्योन्यं परस्परम् । प्रतिघातैः प्रहारैः । संकुलं संकीर्णं यथा तथा चलन्तः गच्छन्तश्च ते कल्लोलाः महातरङ्गाः तेषां कलकलैः । 'उत्तालमुखरौ समौ' इति वैजयन्ती । गभीराणि पयांसि येषु । 'पुण्य पूतमनोज्ञयो' इति विक्रमार्कः । सरित्सङ्गमाः नदीसङ्गमाः। गद्गदमिति शब्दानुकारः । 'संकीर्णे सङ्कुले' इति, 'निम्न गभीरं गम्भीरम्' इति चामरः । अत्र पूर्वंननवर्णनादस्य वनस्य महारण्यत्वं सूचितम् ॥ 'सरितो यत्र शैलाश्च तन्महारण्यमुच्यते ।' इति लीलाशुकोक्तेरित्यलमतिविस्तरेण ॥३०॥ इति महाराजपद + उत्तररामचरितसञ्जीवनाख्यटिप्पणे द्वितीयोऽङ्कः समाप्तः ॥

॥ इति द्वितीयोऽङ्कः ॥

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१ 'मेघालङ्कृत' व. २ 'दाक्षिणाः' क—न. + पदमाङ्कटीकासनाम्ना टीकाकारेण पदमत्र कथित तत्सदमयाप्यनुसन्धातव्यम्.

॥ तृतीयोऽङ्कः ॥

(ततः प्रविशति नदीद्वयम् ।)

एका—सखि मुरले किमसि संभ्रान्तेव ।

मुरला—सखि तमसे प्रेषितास्मि भगवतोऽगस्त्यस्य पत्न्या लोपामुद्रया सरिद्वरां गोदावरीमभिधातुम् । जानास्येव यथा वधूपरित्यागात्प्रभृति

अनिर्भिन्नो[1] गभीरत्वादन्तर्गूढघनव्यथः ।
पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥ १ ॥

तन च तथाविधेष्टजनकष्टविनिपातजन्मना प्रकृष्टतां[2] गतेन दीर्घशोकसन्तानेन[3] संप्रत्यतितरां परिक्षीणो रामभद्रः । तमवलोक्य कम्पितमिव सबन्धनं[4] मे हृदयम् । अधुना च प्रतिनिवर्तमानेन रामभद्रेण नियतमेव पञ्चवटीवने वधूसहवासविस्रम्भसाक्षिणः प्रदेशा द्रष्टव्याः । तेषु च निसर्गधीरस्याप्येवंविधायामवस्थायामतिगम्भीराभोगशोकक्षोभसंवेगात्पदे पदे महान्ति प्रमादस्थानानि[5] शङ्कनीयानि रामभद्रस्य । तद्भगवति गोदावरि तत्र त्वया सावधानया भवितव्यम् ।

वीचीवातैः शीकरक्षोदशीतै-
राकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।
मोहे मोहे रामभद्रस्य जीवं
स्वैरं स्वैरं प्रेरितैस्तर्पयेति[6] ॥ २ ॥

अथ तृतीयोऽङ्कः ॥ अथ वरप्रसादात्प्रत्यक्षसीताकरस्पर्शसुखं रामाय वर्णयिष्यन् नदीद्वयसंलापेन विष्कम्भकथामुट्टङ्कयति—तत इति ॥ अनिर्भिन्नो गभीरत्वादिति ॥ १ ॥ अनिर्भिन्नः अप्रकाशः । गुरुः गुर्वी । पुटपाकस्य प्रतीकाशः उपमा यस्य । करुणः खेदमय इत्यर्थः ॥ १ ॥ इष्टजनः सीता । 'विनिपातः विनियोगे च' इति रत्नकोशः । प्रकृष्टतां आधिक्यम् । सन्तानेन विस्तारेण । बन्धनेन सहितं सबन्धनम् । 'बन्धनं ग्रन्थौ' इति संसारावर्तः । 'उराचि गाठ' इति महाराष्ट्राः । तेन दर्शनेनेत्यर्थः । आभोगः परिपूर्णता । तद्भगवत्याः पूज्यायाः ॥ वीचीवातैरिति ॥ २ ॥

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१ 'अनिर्भिन्नगभीरत्वात्' ख–घ. २ 'प्रकर्षगतेन' क–ख–ग; 'प्रकर्षगद्गदेन' घ. ३ 'सन्तापेन' क–ख. ४ एतन्नास्ति क–ख–ग–पुस्तकेषु; 'कुसुमसमबन्धनं' घ. ५ 'महाप्रमादानि शोकस्थानानि' घ. ६ 'प्रेषितैः' क–ख–ग.

तमसा—उचितमेव दाक्षिण्यं स्नेहस्य । सञ्जीवनोपायस्तु मौलिक[1] एव रामभद्रस्याद्य सन्निहितः ।

मुरला—कथमिव ।

तमसा—श्रूयताम् । पुरा[2] किल वाल्मीकितपोवनोपकण्ठात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेवी प्राप्तप्रसववेदनमतिदुःखसंवेगादात्मानं गङ्गाप्रवाहे निक्षिप्तवती । तदैव तत्र दारकद्वयं प्रसूता । भगवतीभ्यां पृथ्वीभागीरथीभ्यामभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागात्परेण च दारकद्वयं तस्याः[3] प्राचेतसस्य महर्षेर्गङ्गादेवी स्वयमर्पितवती[4] ।

मुरला—(सविस्मयम् ।)

ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।
यत्रोपकरणीभावमायात्येवंविधो जनः ॥ ३ ॥

तमसा—इदानीं तु शम्बूकवृत्तान्तेनानेन[5] सम्भावितजनस्थानागमनं[6] रामभद्रं सरयूमुखादुपश्रुत्य भगवती भागीरथी यदेव भगवत्या लोपामुद्रया स्नेहादाशङ्कितं तदेवाशङ्क्य सीतासमेता केनचिदिव गृहाचारव्यपदेशेन गोदावरीं विलोकयितुमागता ।

मुरला—सुचिन्तितं भगवत्या भागीरथ्या । राजधानीस्थितस्यास्य खलु तैस्तैर्जगतामाभ्युदयिकैः कार्यैर्व्यापृतस्य रामभद्रस्य नियताश्चित्तविक्षेपाः । अव्यग्रस्य पुनरस्य शोकमात्रद्वितीयस्य पञ्चवटीप्रवेशो महाननर्थ इति । तत्कथमिदानीं सीतादेव्या रामभद्र आश्वासनीयः स्यात् ।

तमसा—उक्तमत्र भगवत्या भागीरथ्या 'वत्से देवयजनसम्भवे सीते अद्य खल्वायुष्मतोः कुशलवयोर्द्वादशस्य[7] जन्मसंवत्सरस्य संख्यामङ्गलग्रन्थि-

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गन्धान् परिमलान् । प्रेरितैः त...पवनैरित्यर्थः ॥ २ ॥ मूलसम्बन्धी मौलिकः । मूलं सीतेति यावत् । 'मूलं पत्नीनिदानयोः' इति हैमः । अस्तीति वाक्यखण्डः । अभ्युपपन्ना अनुगृहीता ॥ ईदृशानां विपाक इति ॥ ३ ॥ ईदृशानां सीताप्रमुखजनानाम् । विपाकः परिणामः 'जन्तुषु कर्मणां विपाकः' इति हनुमन्नाटके । उपकरणीभावं साधनत्वम् । एवंविधः ईदृशः । गङ्गापृथिवीप्रमुख इति यावत् ॥ ३ ॥ यत्तदोः प्रमादस्थानमर्थ इति बोध्यम् ॥ अपदेशः व्याजः । आभ्युदयिकैः अभ्युदयकारकैः । सङ्ख्या-

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१ 'मूलत एव' न. २ 'अस्ति खलु' न. ३ 'तस्य' न. ४ 'गङ्गादेव्या समर्पितं स्वयम्' न. ५ 'शम्बूकवधवृत्तान्तेन' घ. ६ '°जनस्थानं' न; '°स्थानगमनं' घ. ७ 'द्वादशजन्मसंवत्सरस्य' घ; 'द्वादशसंवत्सरस्य' न.

रभिवर्तते[1] । तदात्मनः पुराणश्वशुरमेतावतो मानवस्य राजर्षिवंशस्य प्रसवितारं सवितारमपहतपाप्मानं देवं स्वहस्तावचितैः पुष्पैरुपतिष्ठस्व । न च त्वामवनिपृष्ठचारिणीमस्मत्प्रभावाद्वनदेवता अपि द्रक्ष्यन्ति किं पुनर्मर्त्याः' इति । अहमप्याज्ञापिता 'तमसे त्वयि प्रकृष्टप्रेमैव वधूर्जानकी । अतस्त्वमेवास्याः प्रत्यनन्तरीभव'[2] इति । साहमधुना यथादिष्टमनुतिष्ठामि ।

मुरला—अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि । रामभद्रोऽप्यागत एवेति तर्कयामि ।

तमसा—तदियं गोदावरीह्रदान्निष्क्रम्य

परिपाण्डुदुर्बलकपोलसुन्दरं
दधती विलोलकबरीकमाननम् ।
करुणस्य मूर्तिरथवा[3] शरीरिणी
विरहव्यथेव वनमेति जानकी ॥ ४ ॥

मुरला—इयं हि सा

किसलयमिव मुग्धं बन्धनाद्विप्रलूनं
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं
शरदिज इव घर्मः केतकीगर्भपत्रम् ॥ ५ ॥

(इति परिक्रम्य निष्क्रान्ते ।)

शुद्धविष्कम्भकः ।

(नेपथ्ये ।) प्रमादः प्रमादः ।

मङ्गलं द्वादशी अब्दपूर्तिः । 'ग्रन्थिरुत्सवपर्वणोः' इति **नानार्थमञ्जरी** । अत एव 'वयसा द्वादशाब्दकौ' इति सप्तमाङ्के गर्भनाटकसन्दर्शने रामं प्रति लक्ष्मणेन वक्ष्यते । **तत्** तस्मात् । **पुराणं** पुरातनश्चासौ...**मानव्यस्य** *मानवसमूहस्य । 'मानवानां तु मानव्यम्'* इत्यमरः । **प्रसवितारं** जनकम् । **उपतिष्ठस्व** सेवस्व । प्रष्ठेति ध्वनिः । **मर्त्याः** रामादय इति भावः । अत एवाग्रे-' तमसे ओसरह्म दाव' इति सभयं सीतया वक्ष्यते । **प्रत्यनन्तरीभव** सहाया भवेत्यर्थः ॥ **परिपाण्डुदुर्बलेति** ॥ ४ ॥ **कबरी** केशपाशः ॥ ४ ॥ **किसलयमिवेति** ॥ ५ ॥ **किसलयमिव** स्थितमिति शेषः । शरीरविशेषणमेतत् । **बन्धनात्** वृन्तात् । दीर्घशोकः अव्यस्तं पदं मध्यमम् ।

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१ 'अभिवध्यते' व. २ 'प्रत्यन्तरीभव' व. ३ 'मूर्तिरिव वा' व.

(ततः प्रविशति पुष्पावचयव्यग्रा सकरुणौत्सुक्यमाकर्णयन्ती सीता ।)

सीता—अम्महे जाणामि पिअसही मे वासन्दी वाहरदि । अहो जानामि प्रियसखी मे वासन्ती व्याहरति ।

(पुनर्नेपथ्ये ।) **सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रै-**
रग्रे लोलः करिकलभको यः पुरा वर्धितोऽभूत् ।

सीता—किं तस्स । किं तस्य ।

(पुनर्नेपथ्ये ।) **वध्वा सार्धं पयसि विहरन्सोऽयमन्येन दर्पा-**
दुद्दामेन द्विरदपतिना सन्निपत्याभियुक्तः ॥ ६ ॥

सीता—(ससंभ्रमम् । कतिचित्पदानि गत्वा ।) अज्जउत्त परित्ताहि परित्ताहि मह तं पुत्तअम् । (स्मृतिमभिनीय सवैक्लव्यम् ।) हद्धी हद्धी । ताइं जेव्व चिरपरिचिदाइं अक्खराइं पञ्चवडीदंसणेण मं मन्दभाइणिं अणुबन्धन्ति । हा अज्जउत्त । (मूर्च्छति ।) आर्यपुत्र परित्रायस्व परित्रायस्व मम तं पुत्रकम् । हा धिक् हा धिक् । तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मां मन्दभागिनीमनुबध्नन्ति । हा आर्यपुत्र ।

प्रविश्य **तमसा**—वत्से समाश्वसिहि । समाश्वसिहि ।

(नेपथ्ये) विमानराज अत्रैव स्थीयताम् ।

क्षामं कृशम् ॥ ५ ॥ इति **शुद्धविष्कम्भः** ॥ **औत्सुक्यं** उत्कण्ठा । अहो जानामि प्रियसखी वासन्ती व्याहरतीति । **व्याहरति** क्रन्दतीत्यर्थः ॥ **सीतादेव्याः स्वकरेति** ॥ ६ ॥ **कलितैः** दत्तैः । **सल्लकी** गजभक्ष्यतरुः । '**लोलः** साशः' इति **कपिलः** । तस्मात् किं **तस्य** । **वध्वा** निजकरिण्या । **सार्धं** सह । 'चण्ड उद्दाम उद्भटः' इति **शब्दार्णवः** । 'उद्दामस्य कलेः' इति **गोवर्धनः** । **अभियुक्तः** अभिगृहातः । 'अभियोगस्त्वभिग्रहः' इत्यमरः ॥ ॥ ६ ॥ आर्यपुत्र परित्रायस्व परित्रायस्व मम पुत्रकम् । हा धिक् हा धिक् तान्येव चिरपरिचितान्यक्षराणि पञ्चवटीदर्शनेन मां मन्दभागिनीमनुबध्नन्ति । हा आर्यपुत्र । 'पुत्रकः कृत्रिमे पुत्रे' इति **संसारावर्तः** । अक्खराइं इति कालिदासादिवत् कवेः प्रमादः । 'अक्ष्यादिषु छः' इति गणे पठितत्वात् । 'दीने च मन्दभागः' इति **त्रिकाण्डशेषः** । **तमसेति**—अत्र पात्रासूचनं कवेः प्रमाद इति केचित्, तद्भासपद्धत्यायानुकरणम् । 'उत्साहखेदतोपादौ पात्रासूचनं' इति **जयदेवोक्तेः** ॥ अम्महे जलभरभरितमेघमन्थरस्तनितगम्भीरमांसलः कुतो नु भारतीनिर्घोषः प्रविशन् कर्णविवरं मामपि मन्दभागिनीमु-

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१ 'पोषितः' ख–घ. २ 'अणुरुन्धन्ति' (अनुरुन्धन्ति) घ.

सीता—(समाश्वस्य ससाध्वसोल्लासम् ।) अम्महे जलभरभरिदमेहमन्थर-त्थणिदगम्भीरमंसलो कुदो णु एसो भारदीणिग्घोसो भरन्तकण्णविवरं मं वि मन्दभाइणिं झत्ति उस्सुआवेदि [१] अम्हहे जलभरभरितमेघमन्थरस्तनितगम्भीरमांसलः कुतो न्वेष भारतीनिघोषो भ्रियमाणकर्णविवरां मामपि मन्दभागिनीं झटित्युत्सुकयति ।

तमसा—(सस्नेहास्रम्) अयि वत्से

अपरिस्फुटनिस्वाने कुतस्त्येऽपि त्वमीदृशी ।
स्तनयित्नोर्मयूरीव चकितोत्कण्ठितं स्थिता ॥ ७ ॥

सीता—भअवदि किं भणसि अपरिप्फुडेत्ति । सरसंजोएण पच्चभिजाणामि अज्जउत्तेण जेव्व एदं वाहरिदम् । भगवति किं भणस्यपरिस्फुटेति । स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतत् व्याहृतम् ।

तमसा—श्रूयते तपस्यतः किल शूद्रस्य दण्डकारणार्थमैक्ष्वाको राजा जनस्थानमागत इति ।

सीता—दिट्ठिआ अपरिहीणधम्मो क्खु सो राआ । दिष्ट्या अपरिहीनधर्मः खलु स राजा ।

नेपथ्ये । यत्र द्रुमा अपि मृगा अपि बन्धवो मे
यानि प्रियासहचरश्चिरमध्यवात्सम् ।

त्सुकयति । 'मन्थरस्तु मनोज्ञः' इत्यमरशेषः । भरन्तो इति देशीयः शब्दः । 'भरतो' इति महाराष्ट्राः । सास्मितास्रमिति—असंभावितसीतावचनश्रवणादिति भावः ॥ अपरिस्फुटनिस्वाने इति ॥ ७ ॥ निस्वाने ध्वनौ । 'कुतोभवकुतस्त्यौ' इति शाश्वतः । स्तनयित्नौ मेघे । चकिता च उत्कण्ठिता च यस्मिन् कर्मणीति क्रियाविशेषणस्य धर्मिपरत्वेऽपि न दोषः । अत एव 'आकुलमीक्षितं जनैः' इति माघः ॥ ७ ॥ भगवति किं भणसि अपरिस्फुटेति । स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतद्व्याहृतम् । 'शिक्षणे दण्डधारणम्' इत्यमरमाला । दिष्ट्या अपरिहीनधर्मः खल्वेष राजा । यच्छब्दद्वयेन तदादि लक्ष्यन्ते ॥ यत्र द्रुमा अपीति ॥ ८ ॥ अधीति—अधिवासं अकार्षमि-

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१ 'उस्सावेदि' (उच्छ्वासयति) व–घ; 'उसावेदि' क. २ 'किमव्यक्तेऽसि निनदे' व; 'किमव्यक्तेऽपि निनदे' घ; '°निकाणे' न–क. ३ 'मए उण सरसंजोएण पच्चभिआणिदं अज्जउत्तो जेव्व वाहरदि' (मया पुनः स्वरसंयोगेन प्रत्यभिज्ञातं आर्यपुत्र एव व्याहरति) क–घ–व. ४ 'दण्डकारण्यम' न. ५ '°राअधम्मो' क–घ–व.

एतानि तानि बहुनिर्झरकन्दराणि
गोदावरीपरिसरस्य गिरेस्तटानि ॥ ८ ॥

सीता—(दृष्ट्वा) दिट्ठिआ कहं पहादचन्दमण्डलावाण्डुरपरिक्खामदुव्वलेन आआरेण अअं णिअसोम्मगम्भीराणुभावमेत्तपच्चहिजाणिज्जो अज्जउत्तो जेव्व। भअवदि तमसे धारेहि मं। दिष्ट्या कथं प्रभातचन्द्रमण्डलापाण्डुरपरिक्षामदुर्बलेनाकारेणायं निजसौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञातव्य आर्यपुत्र एव। भगवति तमसे धारय माम्। (इति तमसामाश्लिष्य मूर्च्छति।)

तमसा—वत्से समाश्वसिहि समाश्वसिहि।

(नेपथ्ये।)

अनेन पञ्चवटीदर्शनेन

अन्तर्लीनस्य दुःखाग्नेरद्योद्दामं ज्वलिष्यतः।
उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥ ९ ॥

हा प्रिये जानकि।

तमसा—(स्वगतम्।) इदं तदाशङ्कितं गुरुजनेन।

सीता—(समाश्वस्य।) हा कहं एदं। हा कथमेतत्।

(पुनर्नेपथ्ये।)

हा देवि दण्डकारण्यवासप्रियसखि विदेहराजपुत्रि।

सीता—हद्धी हद्धी। मं मन्दभाइणिं वाहरिअ आमीलंतणेत्तणीलुप्पलो मुच्छिदो जेव्व। हा कहं धरणिवट्ठे णिरुद्धणिस्सासणीसहं विपलहत्थो।

त्यर्थः। तान्येतानीत्यन्वयः। गोदावरीं परितः सरति व्याप्नोति **गोदावरीपरिसरः**। **तटानीति** प्रमादः 'तटो भृगुः' इत्यमरसिंहेनाभिधानात्। अत एव। 'तीरे तटोऽस्त्री पुंस्येव भृगौ' इति **शब्दमाला**। दिष्ट्या कथं प्रभातचन्द्रमण्डलपरिक्षामः धूसरेणाकारेणायं निजसौम्यगम्भीरानुभावमात्रप्रत्यभिज्ञातव्यः आर्यपुत्र एव। भगवति तमसे धारय माम् ॥ **आकारेण** आकृत्या उपलक्षितः। 'स्वके नित्ये निजम्' इत्यमरः। **अनुभावः** प्रभावः ॥ **अन्तर्लीनस्य दुःखाग्नेरिति** ॥ ९ ॥ **उद्दामं** उद्भटं यथा तथा। **धूमस्योत्पीडः**। 'कलिकाङ्कुरयोः' इति **मकुटः**। 'अज्ञानभ्रममूर्छादौ मोहः' इति **कपिलः**। **प्राक्** आदौ ॥ ९ ॥ **गुरुजनेन** लोपामुद्रयेति पूर्वोक्तमूलम्। **विदेहेति** ध्वनिः। हा धिक् हा धिक्। मां मन्दभागिनीं व्याहृत्य मीलन्नेत्रनीलोत्पलो मूर्छित एव। हा कथं धरणीपृष्ठे निरुद्धनिस्सहनिश्वासः पतितः। 'समौ निस्सहदुस्सहौ' इति **त्रिकाण्डशेषः**। विप्रलब्ध इति पाठे वञ्चित

१ 'अधोद्दामं' घ. २ 'तावत्' न. ३ 'जनेनापि' व–घ.

भअवदि तमसे परित्ताएहि परित्ताएहि । जीवावेहि अज्जउत्तं । हा धिक् हा धिक् । मां मन्दभागिनीं व्याहृत्यामीलन्नेत्रनीलोत्पलो मूर्छित एव । हा कथं धरणिपृष्ठे निरुद्धनिःश्वासनिःसहं विपर्यस्तः । भगवति तमसे परित्रायस्व परित्रायस्व । जीवयार्यपुत्रम् । (इति पादयोः पतति ।)

तमसा—त्वमेव ननु कल्याणि सञ्जीवय जगत्पतिम् ।
प्रियस्पर्शो हि पाणिस्ते तत्रैष[1] निरतो जनः ॥ १० ॥

सीता—जं होदु तं होदु । जहा भअवदी आणवेदि । यद्भवतु तद्भवतु । यथा भगवत्याज्ञापयति । (इति ससंभ्रमं निष्क्रान्ता ।)

(ततः प्रविशति भूम्यां निपतितः सास्रया सीतया स्पृश्यमानः साह्लादोच्छ्वासो रामः ।)

सीता—(किंचित्सहर्षम् ।) जाणे उण पच्चाअदं विअ जीविअं तेल्लोअस्स । जाने पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य[2] ।

रामः—हन्त भोः किमेतत् ।

आश्च्योतनं[3] नु हरिचन्दनपल्लवानां
निष्पीडितेन्दुकरकन्दलजो नु सेकः ।
आतप्तजीवितपुनःपरितर्पणो[4]ऽयं
सञ्जीवनौषधिरसो नु हृदि प्रसिक्तः ॥ ११ ॥

इत्यर्थः । जीवितेनेति शेषः । भगवति तमसे परित्रायस्व जीवयार्यपुत्रम् ॥ **त्वमेव ननु कल्याणीति** ॥ १० ॥ जगत्पतिपदमहिम्ना त्वं लक्ष्मीरिति भावो व्यज्यते । तथा च रामायणे—'सीता लक्ष्मीर्भवान्विष्णुः' इति । **ते** वयं **यत्र** यस्यां त्वयीत्यर्थः । **एष जनः** रामः ॥ १० ॥ यद्भवति तद्भवतु । यथा भगवती आज्ञापयति । जाने पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य । एतेन रामस्य त्रैलोक्यस्य च एकार्थवर्णनादद्वैतमेव प्रामाणिकमिति कविना सिद्धान्तमार्गो दर्शित इति बोध्यम् । अत एव 'हरिरेव जगज्जगदेव हरिः' इति, 'सर्वं विष्णुमयं जगत्' इति, 'भूतानि विष्णुर्भुवनानि विष्णुः' इति प्राञ्चः । **भो** इति मनः प्रति संबोधनम् ॥ अथ स्पर्शं द्वाभ्यां विशिनष्टि ॥ **आश्च्योतनं नु इति** ॥ ११ ॥ 'रसाविर्भूतये यत्स्यादङ्गुलीभिः प्रपीडनम् । तदाश्च्योतनमाश्चोतश्चोतनं' इन्ति च द्विरूपः । **आ** समन्तात् **श्च्योतनं** गलनं वा । अत एव 'श्च्योतद्भिन्नाम्बुभिः' इति असमञ्चाख्यातभारतचम्पौ । **नु** किम् । 'पुंसि वा हरिचन्दनम्' इत्यमरः । **करकन्दलः** किरणसमष्टिः । 'कन्दे गोले समष्टौ

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१ 'तत्रैव नियतो भवः' ब; 'तत्रैव नियतो भरः' घ. २ 'त्रैलोक्यनाथस्य' ब–घ. ३ 'प्रश्च्योतनं' घ–ञ. ४ 'जीविततरोः परि–' ब–घ.

अपि च ।

स्पर्शः पुरा परिचितो नियतं स एव
सञ्जीवनश्च मनसः परितोषणश्च[1] ।
सन्तापजां सपदि यः परिहृत्य मूर्च्छा-
मानन्दनेन जडतां पुनरातनोति ॥ १२ ॥

सीता—(ससाध्वसोत्कम्पमपसृत्य ।) एत्तिअ जेव्व दाणिं मे बहुदरं। एतावदेवेदानीं मे बहुतरम् ।

रामः—(उपविश्य ।) न खलु वत्सलया सीतादेव्याभ्युपपन्नोऽस्मि ।

सीता—हद्धी हद्धी । किं त्ति मं अज्जउत्तो मग्गिस्सदि । हा धिक् हा धिक् । किमिति मामार्यपुत्रो मार्गिष्यते ।

रामः—भवतु । पश्यामि ।

सीता—भअवदि तमसे ओसरह्म दाव । मं पेक्खिअ अणब्भणुण्णादेण संणिहाणेण राआ अहिअं कुप्पिस्सदि । भगवति तमसे अपसरावस्तावत् । मां प्रेक्ष्यानभ्यनुज्ञातेन सन्निधानेन राजाधिकं कोपिष्यति ।

तमसा—अयि वत्से भागीरथीप्रसादाद्वनदेवतानामप्यदृश्यासि संवृत्ता।

सीता—हुम्, अत्थि एदं । हुम्, अस्त्येतत् ।

च कन्दलः' इति **संसारावर्तः** । **आ** समन्तात् **तप्तं** च तत् **जीवितं** । **पुनः परि** परितः तर्पयतीति **तर्पण** इत्यर्थः । 'तर्पणं प्रीणनावने' इत्यमरः । प्रकर्षेण सिक्तः प्रशब्दः पादपूरणे इति केचित् । 'स्वप्नो नु माया नु' इत्यस्मद्व्याख्यातशाकुन्तलश्लोकानुकाराणामिव एतत्पद्यानुकारयोः पुनरुक्तिः क्षन्तव्या ॥ ॥ ११ ॥ **स्पर्शः पुरा परिचित इति ॥ १२ ॥ नियतं** नियमप्राप्तं यथा तथा । सम्यक् जीवयतीति **सञ्जीवनः** । सः स्पर्शः । **आनन्दनेन** आनन्दप्रापणेन सभाजनेन वा । जडतां शीतलतां स्तब्धतां वा ॥ १२ ॥ एतावदेवेदानीं मे बहुतरं **एताव**ज्जीवनमिति भावः । बहुतरं सुखमिति शेषः । 'वत्सलस्तु प्रसन्नः' इति **हारावली** । **अभ्युपपन्नः** अनुगृहीतः ॥ हा धिक् हा धिक् कथमार्यपुत्रो मां निर्दिशति । भगवति तमसे अपसरावस्तावत् । मां प्रेक्ष्य अनभ्यनुज्ञातसन्निधानां राजा कोपिष्यति । **वनदेवतानामपी**ति–किमुत अन्यजनानामिति भावः । हुं अस्त्येतत् । हुमित्याकर्णनाभिनयः । 'रामो नाम बभूव हुं' इति **लीलाशुकः** । **ससाध्वसगद्गद**मिति कथनं

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१ '°मोएनश्च' इति क–ब; '°मोएणश्च' इति ब.

रामः—हा प्रिये जानकि ।

सीता—(ससाध्वसगद्गदम् ।) अज्जउत्त असरिसं क्खु एदं इमस्स वुत्तन्तस्स । (सास्रम् ।) अहवा किं त्ति वज्जमई जम्मन्तरेसु वि पुणो असंभाविददुल्लहदंसणस्स मं जेव्व मन्दभाइणिं उद्दिसिअ वच्छलस्स एव्वंवादिणो अज्जउत्तस्स उवरि णिरणुक्कोसा भविस्सं । अहं एदस्स हिअअं जाणामि ममावि एसो । आर्यपुत्र असदृशं खल्वेतदस्य वृत्तान्तस्य । अथवा किमिति वज्रमयी जन्मान्तरेष्वपि पुनरसम्भावितदुर्लभदर्शनस्य मामेव मन्दभागिनीमुद्दिश्य वत्सलस्यैवंवादिन आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि । अहमेतस्य हृदयं जानामि ममाप्येषः ।

रामः—(सर्वतोऽवलोक्य सनिर्वेदम् ।) हा न किंचिदत्र ।

सीता—भअवदि तमसे तहा णिक्कारणपरिच्चाइणो वि एदस्स एव्वंवि-

रामेणाहं दृष्टास्मीति भ्रान्त्येति बोध्यम् । 'गद्गदं स्खलिताक्षरम्' इति **अमरमाला** । आर्यपुत्र आर्यपुत्र असदृशं खल्वेतस्य वृत्तान्तस्य । 'वृत्तान्तस्तु प्रयोगे च व्यवहारे च' इति **पद्ममाला** । तथा **वृत्तान्तस्य** प्रिये जानकि प्रयोगस्य व्यवहारस्य वा । **एतत्** निरूपणं अभिनयं वेति शेषः । **असदृशं** अनुचितं खल्वित्यर्थः ॥ पुनः स्वमानसं प्रत्याह—अहवेति । अथवा किमिति वज्रमयी जन्मान्तरेषु पुनरसंभाविततुलाग्रलब्धदर्शनस्य मां मन्दभागिनीमुद्दिश्यैवंवत्सलस्यैवंवादिव आर्यपुत्रस्योपरि निरनुक्रोशा भविष्यामि । अहमेवैतस्य हृदयं जानामि । एतेषामपि मम । **वज्रमयी** अतिकठोरेति यावत् । **जन्मान्तरेषु** आगामिजन्मसु । पुनरसंभावितं तुलाग्रलब्धस्येव घटाशिखरशलाकाया इव । अवधानविशेषलभ्यं दर्शनं यस्य । 'तुला घटा' इति, 'शिखराचलयोरग्रं' इति, 'लब्धं प्राप्ते तुलान्तस्थशलाकायां च' इति **मेदिनीहैमकेदाराः** । मन्दं च तत् भागः श्रीसमूहः सोऽस्या अस्तीति **मन्दभागिनी** । तदिदं कोकप्रीत्यादि**मुरारि**प्रयोगवद्दृश्यनीयम् । एवमतिशयेन वत्सलस्य प्रसन्नस्य । एवं प्रिये जानकि इत्यादिप्रेमपुरस्सरमिति यावत् । **निरनुक्रोशा** निर्दया । ममेति हृदयं जानातीत्यर्थः । अत्र षष्ठ्यर्थे बहवः प्रांशुतरश्रीप्रहर्तुकामसुधागर्वखर्वतृतीयवाच्यायन्ते इति दिक् ॥ भगवति तदा निष्कारणपरित्यागिनोऽपि नामैतस्य एवंविधेन दर्शनेन कीदृशी मे हृदयावस्था । **'नाम प्रसिद्धौ खेदादौ'** इति **जयः** । **एवंविधेन** निष्फलेनेत्यर्थः । अवस्थां

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१ 'समन्यु–' क–घ–च. २ 'एतद्वचनम्' क–घ–च. ३ 'जन्मान्तरे संभावित°' च.

घेण दंसणेण केरिसी[1] मे हिअआवत्था । भगवति तमसे तथा निष्कारणपरित्यागिनोऽप्येतस्यैवंविधेन दर्शनेन कीदृशी मे हृदयावस्था ।

तमसा—जानामि वत्से जानामि ।

तटस्थं नैराश्यादपि च कलुषं विप्रियवशा-
द्वियोगे दीर्घेऽस्मिञ्झटिति घटनात्स्तम्भितमिव[2] ।
प्रसन्नं सौजन्याद्दयितकरुणैर्गाढकरुणं
द्रवीभूतं प्रेम्णा तव हृदयमस्मिन्क्षण इव ॥ १३ ॥

रामः—देवि

प्रसाद इव मूर्तस्ते स्पर्शः स्नेहार्द्रशीतलः ।
अद्याप्यानन्दयति[3] मां त्वं पुनः क्वासि नन्दिनी[4] ॥ १४ ॥

सीता—एदे क्खु ते अगाधमाणसदंसिदसिणेहसंभारा[5] आणन्दणिस्सन्दिणो सुहामआ अज्जउत्तस्स उल्लावा । जाणं पच्चएण णिक्कालणपरिच्चाअसल्लिदोवि बहुमदो मह जम्मलाहो । एते खलु तेऽगाधमानसदर्शितस्नेहसम्भारा आनन्दनिष्यन्दिनः सुधामया आर्यपुत्रस्योल्लापाः । येषां प्रत्ययेन निष्कारणपरित्यागशल्यितोऽपि बहुमतो मम जन्मलाभः ।

वर्णयति ॥ तटस्थं नैराश्यादिति ॥ १३ ॥ नैराश्यात् निराशत्वात् । तटस्थं उदासीनम् । विप्रियं परित्यागः । तद्वशात् । कलुषं आविलम् । झटिति सहसा । घटनात् निष्फलसंबन्धादपि । स्तम्भितं संजातस्तम्भम् । 'स्तम्भो जडीभावे' इति नन्ददधि (? ।) तस्य रामस्य । करुणरसैः । गाढकरुणं भृशदयम् । क्षणे कालविशेषे । द्रवीभूतमिव । हृदयं एकं सदपि परित्यागान्नानावस्थं वर्तत इति भावः ॥ १३ ॥ प्रसाद इव मूर्त इति ॥ १४ ॥ मूर्तः मूर्तिमान् । स्नेहार्द्रेत्यत्र सन्धिसङ्कटं घटनात् स्तम्भित इव क्षन्तव्यम् । आनन्दयति तोषयति । नन्दिनीति कवेश्चातुर्यम् । तथापि नन्दयतीति धातुबलादवान्तरभेदः ऊह्यः । नन्दिनी प्रथमैकवचनम् । नन्दिनी त्वं पुनः क्वासि इत्यर्थः । पुनश्शब्दो वाक्यालङ्कारे । नन्दिनि इति सम्बोधनं इति केचित् । तन्न । देवीति सम्बोधनस्यैव प्राग्न्यात् ॥ १४ ॥ एते खलु ते अगाधमानसदर्शितस्नेहसम्भवा आनन्दनिष्यन्दिनः सुधामया आर्यपुत्रस्यालापाः । येषां प्रत्ययेन निष्कारणपरित्यागश-

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१ 'कीदिसो विअ मे हिअआणुबन्धोत्ति ण आणामि' (कीदृश इव मे हृदयानुबन्ध इति न जानामि) क–ब–घ. २ 'घटनोत्तम्भितमिव' ब–घ. ३ 'अद्याप्येवार्द्रयति' ब–घ. ४ 'नन्दिनि' क–घ–न–ब. ५ 'अगाधदंसिद' क–घ–म.

रामः—अथवा कुतः प्रियतमा । नूनं सङ्कल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः ।

(नेपथ्ये) अहो महान्प्रमादः प्रमादः । ('सीतादेव्याः स्वकरकलितैः' इत्यर्धं पठ्यते ।)

रामः—(सकरुणौत्सुक्यम् ।) किं तस्य ।

(पुनर्नेपथ्ये । 'वध्वा सार्धं' इत्युत्तरार्धं पठ्यते ।)

सीता—को दाणिं अहिउज्जिस्सदि । क इदानीमभियोक्ष्यते ।

रामः—क्वासौ क्वासौ दुरात्मा यः प्रियायाः पुत्रकं वधूद्वितीयमभिभवति । (इत्युत्तिष्ठति ।)

प्रविश्य संभ्रान्ता । **वासन्ती**—कथं देवो रघुनन्दनः ।

सीता—कहं पिअसही मे वासन्ती । कथं प्रियसखी मे वासन्ती ।

वासन्ती—जयतु जयतु देवः ।

रामः—(निरूप्य ।) कथं देव्याः प्रियसखी वासन्ती ।

वासन्ती—देव त्वर्यतां त्वर्यताम् । इतो जटायुशिखरस्य दक्षिणेन सीतातीर्थेन गोदावरीमवतीर्य सम्भावयतु देव्याः पुत्रकं देवः ।

सीता—हा ताद जडाओ सुण्णं तुए विणा इदं जणट्ठाणम् । हा तात जटायो शून्यं त्वया विनेदं जनस्थानम् ।

रामः—अहह हृदयमर्मच्छिदः खल्वमी कथोद्घाताः ।

वासन्ती—इत इतो देवः ।

ल्यतोऽपि बहुमतो जन्मलाभः । **सम्भवः** उत्पत्तिः **शल्यतः** शल्यादपि । तथा च ईदृशशल्यनिवारणाय शरीरपातोऽस्तु, एतादृशप्रियंवदनाथोपभोगाय पुनर्जन्मलाभोऽस्त्विति सीताया भाव इति बोध्यम् ॥ **सङ्कल्पस्यावभासे** भासने यत् **पाटवं** सामर्थ्यं तदेव **उपादानं** साधकतमं यस्य, 'करणं साधकतमोपादाने' इति विक्रमार्कः । उपादानमिति ध्वनिः । **विभ्रमः** सीतासम्बन्धरूपो विलास इत्यर्थः ॥ 'प्रमादोऽनवधानता' इत्यमरः । क इदानीमभिभविष्यति । कथं प्रियसखी मे वासन्ती । **जटायु**रित्युदन्तोऽपि शब्दः 'जटायुस्तु जटायुवत्' इति **लिङ्गनिर्णयः** । हा तात जटायो शून्यं त्वया जनस्थानम् । मर्म विध्यन्ति **मर्माविधः** । 'उपोद्घात उदाहारः' इति,

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१ 'पाटवोत्पादितः' घ; 'पाटवोत्पादः' व. २ 'अभिजुज्जइ' (अभियुज्यते) न. ३ 'देव त्वर्यतां त्वर्यताम्' इति न. ४ 'जटायुशिखरदक्षिणेन' न; 'जटायुगिरि°' घ.

सीता—भअवदि सच्चं जेव्व वणदेवदा वि मं न पेक्खन्दि । भगवति सत्यमेव वनदेवता अपि मां न प्रेक्षन्ते ।

तमसा—अयि वत्से सर्वदेवताभ्यः प्रकृष्टतममैश्वर्यं मन्दाकिनीदेव्यास्तत्किमित्याशङ्कसे ।

सीता—तदो अणुसरम्ह । ततोऽनुसरावः । (इति परिक्रामति ।)

रामः—भगवति गोदावरि नमस्ते ।

वासन्ती—(निरूप्य ।) देव मोदस्व विजयिना वधूद्वितीयेन देव्याः पुत्रकेण ।

रामः—विजयतामायुष्मान् ।

सीता—अम्महे ईदिसो मे पुत्तओ संवुत्तो । अहो ईदृशो मे पुत्रकः संवृत्तः ।

रामः—हा देवि दिष्ट्या वर्धसे ।

> **येनोद्गच्छद्बिसकिसलयस्निग्धदन्ताङ्कुरेण**
> **व्याकृष्टस्ते सुतनु लवलीपल्लवः कर्णमूलात्[1] ।**
> **सोऽयं पुत्रस्तव मदमुचां वारणानां विजेता**
> **यत्कल्याणं वयसि तरुणे भाजनं तस्य जातः ॥ १५ ॥**

सीता—अविउत्तो दाणिं अअं दीहाऊ इमाए सोम्मदंसणाए होदु । अवियुक्त इदानीमयं दीर्घायुरनया सौम्यदर्शनया भवतु ।

रामः—सखि वासन्ति पश्य पश्य कान्तानुवृत्तिचातुर्यमपि शिक्षितं वत्सेन ।

उद्घात इति पाठे 'उद्घात आरम्भः' इति चामरः ॥ भगवति सर्वथा वनदेवता अपि मां न द्रक्ष्यन्ति । ऐश्वर्यं वनदेवतामाहात्म्यमिति यावत् । मन्दाकिन्याः भागीरथ्याः 'गङ्गा मन्दाकिनी भागीरथी च वियदापगा' इति रत्नमाला । ततोऽनुसरावः । अहाहे ईदृशो मे पुत्रकस्संवृत्तः ॥ येनोद्गच्छदिति ॥ १५ ॥ उद्गच्छत् उदयच्च तत् बिसं मृणालं तदेव किसलयम्, तद्वत् स्निग्धो मसृणः दन्ताङ्कुरः यस्य । किसलयमिति पदं बहिर्निःसरण्यमानसूक्ष्मम् । लवली 'राय आवळी' इति महाराष्ट्राः । कर्णमूलात् श्रवसोरादिभागात् । ध्वनिश्च । तस्य कल्याणस्य करिण्यनुवर्तनादिरूपस्य इत्यर्थः ॥ १५ ॥ अयि पुत्र इदानीं दीर्घायुरनया सौम्यदर्शनया करिण्या सह भवतु । अयीति वासन्तीं प्रति संबोधनम् । वत्सेन करि-

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१ 'कर्णपूरात्' ब-घ.

लीलोत्खातमृणालकाण्डकवलच्छेदेषु सम्पादिताः
　पुष्यत्पुष्करवासितस्य पयसो गण्डूषसंक्रान्तयः ।
सेकः शीकरिणा करेण विहितः कामं विरामे पुन-
　र्यत्स्नेहादनरालनालनलिनीपत्रातपत्रं धृतम् ॥ १६ ॥

सीता—भअवदि तमसे अयं दाव ईरिसो जादो । दे उण ण आणामि कुसलवा एत्तिएण कालेण केरिसा संवुत्तेत्ति । भगवति तमसे अयं तावदीदृशो जातः । तौ पुनर्न जानामि कुशलवावेतावता कालेन कीदृशौ संवृत्ताविति ।

तमसा—यादृशोऽयं तादृशौ तावपि ।

सीता—ईरिसी अहं मन्दभाइणी जाए ण केवलं णिस्सहो अज्जउत्तविरहो पुत्तविरहो वि । ईदृश्यहं मन्दभागिनी यस्या न केवलं निःसह आर्यपुत्रविरहः पुत्रविरहोऽपि ।

तमसा—भवितव्यतेयमीदृशी ।

सीता—किंवा मए पसूदाए जेण तारिसंपि मह पुत्तआणं ईसिविरलकोमलधवलदसणुज्जलकवोलं अणुवद्धमुद्धकाअलीविहसिदं णिवद्धकाअसिहण्डअं अमलमुहपुण्डरीअजुअलं ण परिचुम्बिअं अज्जउत्तेण । किं वा मया प्रसूतया येन तादृशमपि मम पुत्रकयोरीपद्विरलकोमलधवलदशनोज्ज्वलकपोलमनुबद्धमुग्धकाकलीविहसितं निबद्धकाकशिखण्डकममलमुखपुण्डरीकयुगलं न परिचुम्बितमार्यपुत्रेण ।

पुत्रकेण ॥ **लीलोत्खातमृणालेति** ॥ १६ ॥ **यत्** यस्मात्कारणात् । **छेदेषु** भङ्गेषु । कवलार्धरूपदानविभागेषु इति यावत् । 'छेदो विभजने भङ्गव्यययोः' इति **मकुटः** । **पुष्यच्च** तत् **पुष्करे** हस्ताग्रे **वासितं** संजातवासम् । **कामं** यथेप्सितम् । **विरामे** विश्रान्तिविषये 'विश्रान्तौ च विरामे' इति **नन्दी** । **अनरालं** अवक्रम् ॥ १६ ॥ भगवति तमसे अयं तावदीदृशो जातः । तौ पुनर्न जानामि एतावता कालेन कीदृशौ संवृत्ताविति । ईदृश्यस्मि मन्दाकिनि (मन्दभागिनी ?) यस्या न केवलं निस्सह आर्यपुत्रविरहः, पुत्रविरहश्च । किं वा मया प्रसूतया यस्या मम पुत्रयोस्तादृशमीषद्विरलकुड्मलितधवलदर्शनोज्ज्वलितलोचनमनुबद्धमुग्धकाकलीहसितनित्योज्ज्वलं मुखपुण्डरीकं न चुम्बितमार्यपुत्रेण । **विरलं** यथा तथा **कुड्मलिते** प्रसादसूचको धवलशब्दः । 'प्रसादे तु दृगच्छता' इति **समयपद्धतिः** । **काकलीयुक्तविहसितमिति** विवेकः । 'काकली तु कले सूक्ष्मे ध्वनौ' इत्यमरः । 'मुखस्य दर्पणाब्जेन्दुपु-

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१ 'सम्पातिताः' घ.　२ 'लीलातपत्रम्' घ.　३ 'दसणकुम्हलुज्जलं' (दशनकुड्मलोज्ज्वलं) न.

तमसा—अस्तु देवताप्रसादात् ।

सीता—भअवदि तमसे एदिणा अवच्चसंसुमरणेण उस्ससिदपण्हुदत्थणी दाणिं वच्चाणं पिदुणो संणिहाणेण खणमेत्तं संसारिणीह्मि संवुत्ता । भगवति तमसे एतेनापत्यसंस्मरणेनोच्छ्वसितप्रस्नुतस्तनी इदानीं वत्सयोः पितुः संनिधानेन क्षणमात्रं संसारिण्यस्मि संवृत्ता ।

तमसा—किमत्रोच्यते । प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य । परं चैतदन्योन्यसंश्लेषणं पित्रोः ।

> **अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् ।**
> **आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ॥ १७ ॥**

वासन्ती—इतोऽपि देवः पश्यतु ।

> **अनुदिवसमवर्धयत् प्रिया ते**
> **यमचिरनिर्गतमुग्धलोलबर्हम् ।**
> **मणिमुकुट इवोच्छिखः कदम्बे**
> **नदति स एष वधूसखः शिखण्डी ॥ १८ ॥**

सीता—(सकौतुकस्नेहास्रम्) एसो सो एसो सो । एष स एष सः ।

ण्डरीकादयः' इति **शृङ्गारमञ्जरी** । **अस्तु** इति चुम्बितमित्यनेनानुषङ्गः । भगवति तमसे एतेनापत्यसंस्मरणेन उच्छ्वासितप्रस्नुतस्तनी इदानीं वत्सपितुस्सन्निधानेन क्षणमात्रं संसारिण्यस्मि संवृत्ता । **उच्छ्वसितं** उद्धृतं **प्रस्नुतं** स्रवः ययोस्तादृशौ **स्तनौ** यस्याः । **वत्सयोः** कुशलवयोः । **पितुः** निजभर्तुः रामस्येत्यर्थः । एतेन कविना निजं द्राविडत्वमाविष्कृतमिति बोध्यम् । **खणेति** कवेः प्रमादः । छणेति साधुः । क्षणस्य अक्ष्यादिगणे पठितत्वात् । **प्रसवः** सन्तानः । **स्नेहस्य** प्रेम्णः । **प्रकर्षः** उत्कर्षः । **पर्यन्तः** अवधिः यस्य । **एतदिति** प्रसव इत्यभिधेयं अपत्यमित्यर्थः । **परं** उत्कृष्टं वक्तुमशक्यमिति भावः । **पित्रोः संश्लेषणं** सुरतात्मकं उपगूहनमिति यावत् ॥ तदेव विशिनष्टि— ॥ **अन्तःकरणतत्त्वस्येति** ॥ १७ ॥ **दम्पत्योः** तरुणस्त्रीपुरुषयोः । **अन्तःकरण**मिति **यत्तत्त्वं** इन्द्रियं तस्य **स्नेहेन** प्रेम्णा सह **संश्रयात्** संमेलनाद्धेतोः । **अयमनुभवसिद्धः** । **आनन्दस्य ग्रन्थिः** बीजं तस्य रेकः रेचनं तदेवापत्यमित्यर्थः । तथा च दम्पत्योरन्तःकरणप्रेमपूर्वसंभोगस्खलितः आनन्दरस एवापत्यमिति भावः । 'तत्त्वं तु ब्रह्मणि इन्द्रिये' इति, 'ग्रन्थिः पर्वणि बीजे च' इति, 'उत्सर्गो रेकरेचने' इति **हारावलीकपिलविक्रमार्काः** ॥ १७ ॥ **अनुदिवसमवर्धयदिति** ॥ १८ ॥ **यं** शिखण्डिनम् ।

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१ 'ताणं अ' क-ब; 'ताणं च' घ. २ 'प्रकृष्ट' न. ३ 'पटवते' न. ४ 'अतरुणमदताण्डवोत्सवान्तेष्वयमचिरोद्गतमुग्धलोलबर्हः' घ-ब.

रामः—मोदस्व वत्स मोदस्व ।

सीता—एव्वं होदु । एवं भवतु ।

रामः—भ्रमिषु कृतपुटान्तर्मण्डलावृत्तिचक्षुः-
प्रचलितचटुलभ्रूताण्डवैर्मण्डयन्त्या ।
करकिसलयतालैर्मुग्धया नर्त्यमानं
सुतमिव मनसा त्वां वत्सलेन स्मरामि ॥ १९ ॥

हन्त तिर्यञ्चोऽपि परिचयमनुरुध्यन्ते ।

कतिपयकुसुमोद्गमः कदम्बः
प्रियतमया परिवर्धितोऽयमासीत् ।

सीता—(निरूप्य सास्रम् ।) सुट्ठु पच्चहिआणिदं अज्जउत्तेण । सुष्ठु प्रत्यभिज्ञातमार्यपुत्रेण ।

रामः—स्मरति गिरिमयूर एष देव्याः
स्वजन इवात्र यतः प्रमोदमेति ॥ २० ॥

वासन्ती—अत्र तावदासनपरिग्रहं करोतु देवः ।

(राम उपविशति ।)

वासन्ती—
नीरन्ध्रबालकदलीवनमध्यवर्ति
कान्तासखस्य शयनीयशिलातलं ते ।
अत्र स्थिता तृणमदाद्बहुशो यदेभ्यः
सीता ततो हरिणकैर्न विमुच्यते स्म ॥ २१ ॥

यमेति ध्वनिः । मकुटेति भ्रान्तः पाठः । 'अमकुटादिषु' इति प्राकृतव्याकरणे वररुचिशासनात् मुकुटेति साधुः । शिखावला **कदम्बे** नीपवृक्षे ॥ **एष स** वत्सेति मयूरं प्रति संबोधनम् ॥ **भ्रमिषु कृतपुटेति** ॥ १९ ॥ **भ्रमिषु** भ्रमणेषु । **कृतपुटान्तः** नेत्रकोशान्तरे यासां **मण्डलानां** मण्डलाकारेङ्गितानाम् । **आवृत्तिः** पौनःपुन्यं तादृशं यच्चक्षुः नेत्रं तेन सह **प्रचलिता** कम्पिता या **चटुला** चतुरा **भ्रूः** तस्याः **ताण्डवैः** इङ्गितरूपैः नर्तनैः करणेन । एकपदमेतत् । **त्वां मण्डयन्त्या** भूषयन्त्या । आवृत्तीति चक्षुरिति च पदद्वयं विशेषणविशेष्यरूपं कर्म । ताण्डवैर्मण्डयन्त्येति वार्थः ॥ **अनुरुध्यन्ते** अनुवर्तन्ते । यमेतिध्वनिः । सुष्ठु प्रत्यभिज्ञातमार्यपुत्रेण । **देव्याः** इतीदं मातुः स्मरतीतिवदुपपन्नम् ॥ **कतिपयकुसुमेति** ॥ २० ॥ **यतः** यस्मात् ॥ २० ॥ **नीरन्ध्रबालेति** ॥ २१ ॥ प्रथमचरणमेकपदम् । 'मृगाद्या

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१ 'वृत्तचक्षुः' घ; 'मण्डलावृत्ति चक्षुः' व. २ 'य आसीत्' क-ख. ३ 'पत्रचदेव कदली०' क-घ-च. ४ 'वनगोचरेभ्यः' न-ध।

रामः—इदं तावदशक्यमेव द्रष्टुम् । (इत्यन्यतो रुदन्नुपविशति ।)

सीता—सहि वासन्दि किं तुए किदं अज्जउत्तस्स मह अ एदं दंसअन्तीए । हद्धी हद्धी । सो जेव्व अज्जउत्तो तं जेव्व पञ्चवडीवणं सा जेव्व पिअसही वासन्दी दे जेव्व विविहविस्सम्भसक्खिणो गोदावरीकाणणुद्देसा दे जेव्व जादणिव्विसेसा मिअपक्खिपादवा सा जेव्व चाहम् । मह उण मन्दभाइणीए दीसन्तं वि सव्वं जेव्व एदं णत्थि त्ति सा ईरिसो जीवलोअस्स परिणामो संवुत्तो । सखि वासन्ति किं त्वया कृतमार्यपुत्रस्य मम चैतद्दर्शयन्त्या । हा धिक् हा धिक् । स एवार्यपुत्रस्तदेव पञ्चवटीवनं सैव प्रियसखी वासन्ती त एव विविधविस्रम्भसाक्षिणो गोदावरीकाननोद्देशास्त एव जातनिर्विशेषा मृगपक्षिपादपाः सैव चाहम् । मम पुनर्मन्दभाग्यायाा दृश्यमानमपि सर्वमेवैतन्नास्तीति तदीदृशो जीवलोकस्य परिणामः संवृत्तः ।

वासन्ती—सखि सीते कथं न पश्यसि रामभद्रस्यावस्थाम् ।

> नवकुवलयस्निग्धैरङ्गैर्ददन्नयनोत्सवं
> सततमपि नः स्वेच्छादृश्यो नवो नव एव यः ।
> विकलकरणः पाण्डुच्छायः शुचा परिदुर्बलः
> कथमपि स इत्युन्नेतव्यस्तथापि दृशोः प्रियः ॥ २२ ॥

सीता—पेक्खामि सहि पेक्खामि । प्रेक्षे सखि प्रेक्षे ।

तमसा—पश्यन्ती प्रियं भूयाः ।

सीता—हा देव्व एसो मए विणा अहं वि एदेण विणेत्ति सिविणेपि

वनगोचराः' इति कपिलः । ततः अनन्तरम् । हरिणकैः बालहरिणैः । न विमुच्यते स्म न विमुक्ता ॥ २१ ॥ वासन्ति किं त्वया कृतं आर्यपुत्राय ममैतद्दर्शयन्त्या । हा धिक् हा धिक्, स एवार्यपुत्रः, तदेव पञ्चवटीवनम्, सैव प्रियसखी वासन्ती, त एव विविधविस्रम्भसाक्षिणो गोदावरीकाननोद्देशाः, त एव जातनिर्विशेषा मृगपक्षिणः । मम पुनर्मन्दभागिन्याः दृश्यमानमपि सर्वमेवैतन्नास्ति । ईदृशो जीवलोकस्य परिणामस्संवृत्तः । पतत् शिलातलमित्यर्थः । जातः निर्विशेषः असत्साधारण्यं येषु । निर्भया इति भावः ॥ नवकुवलय इति ॥ २२ ॥ ददत् वितरन् । ददन् इति कोऽपि भ्रमः । विकलानि अयथाभूतानि करणानि इन्द्रियाणि यस्य । परि अन्तर्बहिश्च । तथापि स्वभावादिति शेषः ॥ २२ ॥ पश्यामि सखि पश्यामि । प्रियं पश्यन्ती भूयाः इत्यन्वयः । हा दैव एष मया विना अहमपि एतेन विनेति

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१ 'परिवत्तो' (परिवर्तः) क–घ–च. २ 'कुवलयदल' क–घ–च. ३ 'ददौ' च–घ. ४ 'ते' च–घ. ५ 'नवं नवमेव यः' घ–घ. ६ 'पाण्डुः सोयं' ग–घ. ७ 'पश्य प्रियं भूयः' ग.

केण संभाविदं आसि । ता मुहुत्तमेत्तं जम्मन्तरादो विअ लद्धदंसणं बाहसलिलन्तरेसु पेक्खामि दाव वच्छलं अज्जउत्तम् । (इति पश्यन्ती स्थिता ।)
हा दैव एष मया विना अहमप्येतेन विनेति स्वप्नेपि केन सम्भावितमासीत् । तन्मुहूर्तमात्रं जन्मान्तरादिव लब्धदर्शनं बाष्पसलिलान्तरेषु प्रेक्षे तावद्वत्सलमार्यपुत्रम् ।

तमसा—(परिष्वज्य सास्रम् ।)

विलुलितमतिपूरैर्बाष्पमानन्दशोक-
प्रभवमवसृजन्ती पक्ष्मलोत्तानदीर्घा ।
स्नपयति हृदयेशं स्नेहनिष्यन्दिनी ते
धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥ २३ ॥

वासन्ती—ददतु तरवः पुष्पैरर्घ्यं फलैश्च मधुश्च्युतः
स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः ।
कलमविरलं रज्यत्कण्ठाः क्वणन्तु शकुन्तयः
पुनरिदमयं देवो रामः स्वयं वनमागतः ॥ २४ ॥

रामः—एहि सखि वासन्ति नन्वितः स्थीयताम् ।

वासन्ती—(उपविश्य सास्रम् ।) महाराज अपि कुशलं कुमारलक्ष्मणस्य

स्वप्नेऽपि केन संभावितमासीत् । तस्मान्मुहूर्तमपि जन्मान्तरतोऽपि अविस्मरणीयदर्शनं बाष्पसलिलान्तरेषु पश्यामि तावद्वत्सलमार्यपुत्रम् । **केन संभावितं** न केनापीत्येकोऽर्थः । **केन** ब्रह्मणा **संभावित**मित्यन्योऽर्थः । 'को ब्रह्मा' इत्येकाक्षरः । **सलिलानामन्तरेषु** अनुत्पत्तिदशासु । 'अन्तरं प्रागभावादौ' इति संसारावर्तः ॥ **विलुलितमतिपूरै**रिति ॥ २३ ॥ **विलुलितं** विशेषेण तरलितम् । **आनन्दशोकाभ्यां** दर्शनपरित्यागजन्मभ्यामित्यर्थः । **पक्ष्मला** पक्ष्मनिविडा **उत्ताना** चासौ **दीर्घा** । 'निम्नं गभीरं गम्भीरमुत्तानं तद्विपर्यये' इत्यमरः । **हृदयेशं** रामम् । **'मधुरश्चटुलः'** इति रत्नमाला । 'कुल्याल्पा कृत्रिमा सरित्' इत्यमरः ॥ २३ ॥ **ददतु तरवः पुष्पै**रिति ॥ २४ ॥ **मधूनि च्युतानि** एभ्यस्तैः **फलैः** । 'अर्घ्यंपुष्पफलादिभिः' इति स्मृतेः । **आमोदानां** परिमलानां **प्रायो** भूमा येषु । **अविरलं** सान्द्रम् ।

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१ 'अपुलद्धदंसणा' घ; 'दुल्लहलद्ध०' न. २ 'तृष्णयोत्तान' व–घ. ३ 'बहल' ब–द. ४ 'रत्युत्कण्ठाः' व–घ.

रामः—(अश्रुतिमभिनीय ।)

> **करकमलवितीर्णैरम्बुनीवारशष्पै-**
> **स्तरुशकुनिकुरङ्गान्मैथिली यानपुष्यत् ।**
> **भवति मम विकारस्तेषु दृष्टेषु कोऽपि**
> **द्रव इव हृदयस्य प्रस्तरोद्भेदयोग्यः ॥ २५ ॥**

वासन्ती—महाराज ननु पृच्छामि अपि कुशलं कुमारलक्ष्मणस्येति ।

रामः—(आत्मगतम् ।) अये महाराजेति निष्प्रणयमामन्त्रणपदं सौमित्रिमात्रे च बाष्पस्खलिताक्षरः कुशलप्रश्नः । तथा मन्ये विदित-सीतावृत्तान्तेयमिति । (प्रकाशम् ।) आं कुशलं कुमारस्य ।

वासन्ती—(रुदती ।) अयि देव [3]किं परं दारुणः खल्वसि ।

सीता—सहि वासन्दि किं तुमं एव्वंवादिणी होसि । पिआरुहो [4]क्खु सव्वस्स अज्जउत्तो विसेसदो मह पिअसहीए । सखि वासन्ति किं त्वमेवंवा-दिनी भवसि । प्रियार्हः खलु सर्वस्यार्यपुत्रो विशेषतो मम प्रियसख्याः ।

वासन्ती—

> **त्वं जीवितं त्वमसि मे हृदयं द्वितीयं**
> **त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।**
> **इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां**
> **तामेव शान्तमथवा किमिहोत्तरेण ॥ २६ ॥**

(इति मुह्यति ।)

तमसा—[6]स्थाने वाक्यनिवृत्तिर्मोहश्च ।

रज्यत्कण्ठाः । **कलं** मधुरास्फुटं यथा तथा **क्वणन्तु** ॥ २४ ॥ **करक-मलवितीर्णै**रिति ॥ २५ ॥ **अम्बुभिः तरुशकुनीन्** वृक्षविहङ्गान् । **नी-वाराः** तृणधान्यानि । तेषां **शष्पैः** बालतृणैः **कुरङ्गान्** इति क्रमालङ्कारः । शष्पैरिति ध्वनिरप्यकिञ्चित्कर इति भावः । अत एव—'गङ्गाप्रपातान्तविरूढ-शष्पम्' इति **ईश्वरकृष्णमिश्रः** । **विकारः** ममता । **प्रस्रवः** इत्युपचारः । **उद्भेदः** उदयः ॥ २५ ॥ अपरमिति ध्वनिः ॥ सखि वासन्ति किमिति त्व-मेवंवादिनी । पूजार्हः खलु सर्वस्यार्यपुत्रः, विशेषतः पुनर्मम प्रियसख्याः ॥ **त्वं जीवितं त्वमसी**ति ॥ २६ ॥ **जीवितं** जीवः । **द्वितीयं** स्त्रीरूपकम् । **कौमुदी** आनन्दयित्री । **अमृतं** अमरत्वसाधनम् । 'वपुष्यवयवे त्वङ्गम्' इति **नन्दी** । अत्र त्वङ्कारत्रयमधिकम् । **मुग्धां** मूढां च **तामेव** त्यक्ताः

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१ 'अनाकर्णनम्' न. २ 'प्रस्रवोद्भेद' न. ३ 'किमिति' च; 'किमिति दा-रुणो दारुणः' घ. ४ 'पूआरुहो' (पूजार्हः) न. ५ 'किंमतः परेण' न. ६ 'स्थाने...मोहश्च' इत्येतद्रामवाक्यमिति च—घ.

रामः—सखि समाश्वसिहि समाश्वसिहि ।

वासन्ती—(समाश्वस्य ।) तत्[1]किमिदमकार्यमनुष्ठितं देवेन ।

सीता—सहि वासन्दि विरम विरम । सखि वासन्ति विरम विरम ।

रामः—लोको न मृष्यतीति ।

वासन्ती—कस्य हेतोः ।

रामः—स एव जानाति किमपि ।

तमसा—चिरा[2]दुपालम्भः ।

वासन्ती—अयि कठोर यशः किल ते प्रियं
किमयशो ननु घोरमतः परम् ।
किमभवद्विपिने हरिणीदृशः
कथय नाथ कथं बत मन्यसे ॥ २७ ॥

सीता—तुमं जेव्व सहि वासन्दि दारुणा कठोरा अ जा एव्वं अज्जउत्तं [3]पलित्तं पदीवेसि । त्वमेव सखि वासन्ति दारुणा कठोरा च यैवमार्यपुत्रं प्रदीप्तं प्रदीपयसि ।

तमसा—प्रणय एवं व्याहरति शोकश्च ।

रामः—सखि किमत्र मन्तव्यम् ।

त्रस्तैकहायनकुरङ्गविलोलदृष्टे-
स्तस्याः परिस्फुरितगर्भभरालसायाः ।
ज्योत्स्नामयीव मृदुबाल[4]मृणालकल्पा
क्रव्याद्भिरङ्गलतिका नियतं विलुप्ता ॥ २८ ॥

नसीति भावः ॥ २६ ॥ **स्थाने** युक्तम् । **निवृत्तिः** कुण्ठनम् । चतुर्थचरणं पूरयति–**शान्तमिति** । गतमित्यर्थः । **अतः** त्यागादपि । **अन्याय्यं** न्यायादपेतम् । सखि वासन्ति विरम विरम । **कस्य हेतोः** केन हेतुनेत्यर्थः । 'विस्मृतं कस्य हेतोः' इति **मुद्राराक्षसः** । लज्जावशात् **किमपीत्युक्तम्** ॥ **अयि कठोर यश** इति ॥ २७ ॥ **कठोर** इति संबोधनम् । **अतः** पत्नीत्यागात् । किं चरितमिति शेषः ॥ २७ ॥ त्वमेव सखि वासन्ति दारुणा कठोरा च या एवं विप्रलपन्ती पर्याप्तं विप्रलापयसि । विप्रलापवन्तं करोषीति यावत् । अप्यउत्तं इति शेषः । आर्यपुत्रमित्यर्थः । विप्रलापो विरोधोक्तिः, पर्याप्तं यथेप्सितम् ॥ **त्रस्तैकहायनेति** ॥ २८ ॥ **एकहायनः** । एकवत्सर इत्यर्थः । तृतीयचरणेन विरहपाण्डिमा । **क्रव्याद्भिः** राक्षसैः । विशे-

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१ 'तत्कस्य' घ–व. २ 'उचितस्तदुपा°' घ–व. ३ 'पलवन्तं पलावेसि' (प्रलपन्तं प्रलापयसि) न. ४ 'मुग्ध' व–घ.

सीता—अज्जउत्त धरामि एसा धरामि। आर्यपुत्र ध्रिये एषा ध्रिये।

रामः—हा प्रिये जानकि क्वासि।

सीता—हद्धी हद्धी। अण्णो विअ अज्जउत्तो पमुक्ककण्ठं रोइदि। हा धिक् हा धिक्। अन्य इवार्यपुत्रः प्रमुक्तकण्ठं रोदिति।

तमसा—वत्से सांप्रतिकमेवैतत्। कर्तव्यानि खलु दुःखितैर्दुःखनिर्वापणानि[1]।

> पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया।
> शोकक्षोभे च हृदयं प्रलापैरेव[2] धार्यते॥ २९॥

विशेषतो रामभद्रस्य[3] बहुप्रकारकष्टो[4] जीवलोकः।

> इदं विश्वं पाल्यं विधिवदभियुक्तेन मनसा
> प्रियाशोको जीवं कुसुममिव घर्मो ग्लपयति[5]।
> स्वयं कृत्वा त्यागं विलपनविनोदोऽप्यसुलभ-
> स्तदद्याप्युच्छ्वासो भवति ननु लाभो हि रुदितम्॥ ३०॥

रामः—कष्टं भोः कष्टम्।

षेण लुता॥ २८॥ धरामि आर्यपुत्र धरामि। जीवामीत्यर्थः। 'द्वौ मासावहह धरामि दिने दिने' इति **बोधायनरामायणे**॥ हा धिक् हा धिक् अन्य इवार्यपुत्रः प्रमुक्तकण्ठं प्ररुदितः। प्रकृष्टं अधिकं रुदितं अस्य। अन्य इवार्यपुत्र इति ध्वनिः। सांप्रतं इदानीम्। तत्संबन्धि **सांप्रतिकं** योग्यमिति वाऽर्थः। 'त्रिषु सांप्रतिकं योग्यं' इति विक्रमार्कः। एतत् प्ररुदितम्। **निर्वापणानि** प्रमार्जनानि॥ **पूरोत्पीडे तटाकस्येति**॥ २९॥ **पूरैः उत्पीडे** उत्पीडने सति **परीवाहः** जलनिर्गमः। **शोकेन क्षोभे** सतीत्यर्थः। 'प्रलापोऽनर्थकं वचः' इत्यमरः॥ २९॥ **बहुप्रकारं कष्टं** यस्मिन् सः **जीवलोकः** मर्त्यभुवनम्॥ तदेवोपपादयति—**इदं विश्वं पाल्यमिति**॥ ३०॥ **विश्वं** जगत्। **विधिवत्** यथाराजधर्मम्। **पाल्यं** रामेणेति शेषः। **अभियुक्तेन** अभितः युक्तेन न्यायकरणात्। उचितेनेत्यर्थः। **जीवं** असुधारणम्। रामस्येत्यनुषङ्गः। **त्यागं** तव सीताया इति बोध्यम्। **असुलभ** इति स्वस्यैव अनर्थमूलकत्वादिति भावः। **तत्** तस्मात्। **उच्छ्वास** इति दुःखातिशयतः। 'श्वासो महानुच्छ्वासः' **इत्यमरशेषः**॥ उच्छ्वासोऽस्तु रुदिते किं फलमत आह—**नन्विति**। **रुदितं लाभो हि**। तथा च रुदिते कृते दुःखस्य न्यूनतैव लाभो हि इति भावः॥ ३०॥ **भो** इति मनः प्रति

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१ 'निर्धारणानि' न. २ 'अवधार्यते' न. ३ 'रामभद्रस्य यस्य' क. ४ 'बहुतर°' क–घ–च. ५ 'क्षमयति' घ–च.

दलति हृदयं गाढोद्वेगं द्विधा तु न भिद्यते
वहति विकलः कायो मोहं न मुञ्चति चेतनाम्।
ज्वलयति तनूमन्तर्दाहः करोति न भस्मसा-
त्प्रहरति विधिर्मर्मच्छेदी न कृन्तति जीवितम्॥ ३१॥

सीता—एवं णेदं। एवं न्विदम्।

रामः—हे भवन्तः पौरजानपदाः।

न किल भवतां देव्याः स्थानं गृहेऽभिमतं तत-
स्तृणमिव वने शून्ये त्यक्ता न चाप्यनुशोचिता।
चिरपरिचितास्ते ते भावाः परिद्रवयन्ति मा-
मिदमशरणैरद्यास्माभिः प्रसीदत रुद्यते॥ ३२॥

वासन्ती—(स्वगतम्।) अतिगम्भीरमापूरणं मन्युसम्भारस्य। (प्रकाशम्।) देव अतिक्रान्ते धैर्यमवलम्ब्यताम्।

रामः—सखि किमुच्यते धैर्यमिति।

देव्या शून्यस्य जगतो द्वादशः परिवत्सरः।
प्रणष्टमिव नामापि न च रामो न जीवति॥ ३३॥

संबोधनम्॥ **दलति हृदयमिति** ॥ ३१॥ 'दलति स्फुटति' इति **माठरः**। **उद्वेगः** तीव्रता। **विकलं** अयथाभूतम्। **मोहं** मूर्च्छाम्। **चेतनां** ज्ञप्तिम्। **अन्तर्दाहः** अबाह्यसन्तापः। **तनूं भस्मसात्** भस्माधीनम् **न करोति**। **विधिः** दैवम्। **जीवितं** जीवम्। अत्र तुशब्दः पादपूरणे॥ ३१॥ **एवमेतत्** सत्यमिति भावः॥ **न किल भवतामिति** ॥ ३२॥ **स्थानं** वासः। **ततः** तस्मात्। **नातिशोचिता** किञ्चिच्छोचितेति यावत्। **अपिस्संभावनायाम्**। पूरणे इति केचित्। **ते ते** विविधाः। '**भावाः** शृङ्गारजाः क्रियाः' इति **वामनः**। **परि** परितः **द्रवयन्ति** आर्द्रीकुर्वन्तीति यावत्। **अस्माभिरिद**मिति भवद्भिः श्रूयमाणं यथा तथेत्यर्थः। प्रसिद्धमिति केचित्। वक्ष्यमाणमित्यन्ये। **रुद्यते प्रसीदत** रोदनाय किल भवद्भिरेवमपवादो निर्मित इति भावः॥ ३२॥ **मन्युसंभारस्य** दैन्यसामग्र्याः। **आपूरणं** पूर्तिः। **अतिक्रान्ते** गते सतीत्यर्थः। कार्ये इति शेषः॥ **देव्या शून्यस्येति** ॥ ३३॥ 'संवत्सरो वत्सरश्च परिवत्सरः' इति **द्विरूपः**। **नाम** देव्या इति शेषः। नामास्या इति वा पाठः। **रामो न जीवतीति न** जीवत्येवेत्यर्थः। चकारः

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१ 'शोकोद्वेगात्' न; 'गाढोद्वेगः' टी. २ 'तथा द्रवयन्ति' न; 'परिभ्रमयन्ति' व. ३ 'अद्याप्येवं' व–घ. ४ 'अवगूरणं शोकसागरस्य' व–घ; 'मन्युभारस्य' न. ५ 'त्वं सीतेति' व.

सीता—मोहिदह्मि एदेहिं अज्जउत्तवअणेहिं । मोहितास्म्येतैरार्यपुत्रवचनैः ।

तमसा—एवमेव वत्से ।

नैताः प्रियतमा वाचः स्नेहार्द्राः शोकदारुणाः ।
एतास्ता मधुनो धाराः श्च्योतन्ति सविषास्त्वयि ॥ ३४ ॥

राम¹—अयि वासन्ति मया खलु

यथा तिरश्चीनमलातशल्यं
प्रत्युप्तमन्तः सविषश्च दंशः ।
तथैव तीव्रो हृदि शोकशङ्कु-
र्मर्माणि कृन्तन्नपि किं न सोढः ॥ ३५ ॥

सीता—एव्वं ह्मि मन्दभाइणी पुणोवि आआसआरिणी अज्जउत्तस्स । एवमस्मि मन्दभागिनी पुनरप्यायासकारिणी आर्यपुत्रस्य ।

रामः—एवमतिनिष्कम्पस्तम्भितान्तःकरणस्यापि मम संस्तुतैस्तैस्तैः प्रियवस्तुदर्शनादुद्दामोऽयमावेगः । तथाहि ।

वेलोल्लोलक्षुभितकरुणोज्जृम्भणस्तम्भनार्थं
यो यो यत्नः कथमपि मया धीयते तं तमन्तः ।
भित्त्वा भित्त्वा प्रसरति बलात्कोऽपि चेतोविकार-
स्तोयस्येवाप्रतिहतरयः सैकतं सेतुमोघः ॥ ३६ ॥

पूरणे । नैष इति वा पाठः ॥ ३३ ॥ मोहितेवार्यपुत्रस्य प्रियवचनैः ॥ **नैताः प्रियतमा** इति ॥ ३४ ॥ शोकदारुणतया **नैताः प्रियतमाः** । अत्र भङ्ग्यन्तरेण निदर्शनमाह-**एता** इति । यद्यपि **मधुनो धाराः** । तथापि **सविषाः श्च्योतन्ति** गलन्तीत्यर्थः ॥ ३४ ॥ धैर्यमवलम्बितमेव मयेत्याह-**यथा तिरश्चीन**मिति ॥ ३५ ॥ **सविषः** विषेण सहितः अग्रदेशो यस्य तत् । सविषाग्रदेशः । तिर्यग्भवं **तिरश्चीनम्** । **अलातशल्यं** अलाताग्निसंबन्धलोहाग्रं यथा **अन्तः** आत्मनि **प्रत्युप्तम्** । अत्र सविषत्वं तिरश्चीनत्वमलाताग्निसंबन्धश्च बाधातिशयद्योतनायोक्त इति सूक्ष्मदृष्टिभिर्लक्ष्यम् । **तथैव हृदि तीव्रः** तीक्ष्णः न **सोढः किं** सोढ एवेत्यर्थः ॥ ३५ ॥ एवमस्मि मन्दभागिनी । अहं पुनः पुनः आयासकारिण्यार्यपुत्रस्य । **संस्तुताः** परिचिताश्च ते वर्गाः वृक्षादीनां वर्गाः । 'संस्तवः स्यात्परिचयः' इत्यमरः । 'संस्तुताः नुताः' इति कोपि भ्रमः ॥ **वेलोल्लोले**ति ॥ ३६ ॥ हेलया लीलया ।

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१ 'दन्तः' न. २ 'अतिगूढ' न. ३ 'संस्तुतवस्तुतर' घ; 'संस्तुतप्रियवस्तु०' न. ४ 'अपायमावेगः' न-व. ५ 'लोलोलोल' क-घ-व; 'हेलोलोल' टी. ६ 'करुणो०' व-टी. ७ 'समाधीयते' न. ८ 'हित्वा हित्वा' न.

सीता—एदिणा अज्जउत्तस्स दुव्वारदारुणारम्भेण दुःखसंखोएण परिमुसिअणिअदुक्खं किंपि पमुद्धं मे हिअअं। एतेनार्यपुत्रस्य दुर्वारदारुणारम्भेण दुःखसंक्षोभेण परिमुषितनिजदुःखं किमपि प्रमुग्धं मे हृदयम्।

वासन्ती—(स्वगतम्।) कष्टमत्यासन्नो देवः। तदन्यतः क्षिपामि तावत्। (प्रकाशम्।) चिरपरिचितानिदानीं जनस्थानभागानवलोकनेन मानयतु देवः।

रामः—एवमस्तु। (इत्युत्थाय परिक्रामति।)

सीता—संदीवण जेव्व दुक्खस्स पिअसहीए विणोदणोवाओ त्ति तक्केमि। संदीपन एव दुःखस्य प्रियसख्या विनोदनोपाय इति तर्कयामि।

वासन्ती—(सकरुणम्।) देव देव

> **अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गदत्तेक्षणः**
> **सा हंसैः कृतकौतुका चिरमभूद्गोदावरीसैकते।**
> **आयान्त्या परिदुर्मनायितमिव त्वां वीक्ष्य बद्धस्तया**
> **कातर्यादरविन्दकुड्मलनिभो मुग्धः प्रणामाञ्जलिः॥ ३७॥**

सीता—दालुणासि वासन्ति दालुणासि। जा एदेहिं हिअअमम्मगूढसल्लसंघट्टणेहिं पुणो पुणोवि मं मन्दभाइणिं अज्जउत्तं अ संदावेसि। दारुणासि वासन्ति दारुणासि। या एतैर्हृदयमर्मगूढशल्यसंघट्टनैः पुनःपुनरपि मां मन्दभागिनीमार्यपुत्रं च सन्तापयसि।

करणानां इन्द्रियाणाम्। **प्रतिहतः** विहतः **रयः** वेगः यस्य सः। तोयस्येति जातावेकवचनम्। **ओघः** प्रवाहः॥ ३६॥ आर्यपुत्रस्य एतेन दुर्वारदारुणारम्भेण दुःखसंक्षोभेण प्रमुषितनिजदुःखमपि किमपि प्रमुग्धमिव मे हृदयम्। **किमपि** अनिर्वचनीयम्। प्रकर्षेण मुग्धं मूढम्। **अत्यासक्तः** अत्युत्कण्ठितः। कष्टमत्यां कृच्छ्रबुद्धौ आसक्तश्च। **आभोगः** परिपूर्णता। सन्दीपनमेव दुःखस्य प्रियसख्या विनोदनोपाय इति मन्ये॥ **अस्मिन्नेव लतागृहे** इति॥ ३७॥ 'विमनायितः स्याद्दुर्मनायितः' इति **नन्दी**। **अञ्जलिरिति** कथनं कवेश्चातुर्यम्। वेश्याजनक्रियमाणोऽयं विलासः न तु कुलाङ्गनानां संप्रदायः। कदाचिदपराधे सति सत्यः पादपीडनमेवारचयन्ति-

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१ 'अत्यासक्तः' न-टी. २ 'सन्दीवणाइं' (सन्दीपनानि) व-घ. ३ 'पिअसही विणोद...त्ति मण्णेदि' (प्रियसखी विनोदनोपाय इति मन्यते) व-घ. ४ 'मम्मुग्घाडिअसल्ल' न (मर्मोद्घाटितशल्य).

रामः—अयि चण्डि जानकि इतस्ततो दृश्यस इवं नानुकम्पसे।

हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः
शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि।
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि॥ ३८॥

(इति मूर्च्छति।)

सीता—हद्धी हद्धी पुणोवि पमूढो अज्जउत्तो। (धिक् हा धिक् पुनरपि प्रमूढ आर्यपुत्रः।)

वासन्ती—देव समाश्वसिहि समाश्वसिहि।

सीता—अज्जउत्त मं मन्दभाइणिं उद्दिसिअ सअलजीवलोअमङ्गलाधारस्स दे वारंवारं संसइदजीविअदालुणो दसापरिणामो त्ति हा हदम्हि। (इति मूर्च्छति।) आर्यपुत्र मां मन्दभागिनीमुद्दिश्य सकलजीवलोकमङ्गलाधारस्य ते वारंवारं संशयितजीवितदारुणो दशापरिणाम इति हा हतास्मि।

तमसा—वत्से समाश्वसिहि समाश्वसिहि। पुनस्त्वत्पाणिस्पर्श एव सञ्जीवनोपायो रामभद्रस्य।

तराम्, इत्युच्चैश्शिरसः। अलौकिकवैदिकघण्टापथमन्थ (?) विशेषज्ञाः प्रमाणम्॥ ३७॥ या एतैर्हृदयमर्मगूढशल्यघट्टनैः पुनः पुनरपि मां मन्दभागिनीमार्यपुत्राय स्मरयति॥ हा हा देवि स्फुटतीति॥ ३८॥ **हाहेति** वीप्सायाम्। देहशब्देनाङ्गानि लक्ष्यन्ते। तेषां बन्धः परस्परसंबन्धः। **ध्वंसते** ध्वस्तो भवति। **अविरलज्वालं** यथा तथा। 'मनस्यात्मनि चान्तः स्यात्' इति रत्नमाला। **तमसि** भ्रमे। **अन्धे** गाढे सति। **सीदन्** क्लिश्यमानः। '**विधुरो** दीनः' इति शब्दार्णवः। **आत्मा** देहः। 'धृतिर्देहं त्रिष्वात्मा' इति हलायुधः। **अन्तः** मनसि। अन्तः पश्यामीति दीक्षिताः। **मोहः** मूर्च्छा। **विष्वक्** अभितः। **स्थगयति** कुण्ठयतीति केदारः। मामिति शेषः। 'किमित्यर्थेऽपि च कथं' इति शब्दमाला॥३८॥ हा धिक् हा धिक् पुनरपि प्रमूढ आर्यपुत्रः। आर्यपुत्र मां मन्दभागिनीमुद्दिश्य सकलजीवलोकमङ्गलाधारजन्मलाभस्य ते संशयितजीवितदारुणो दशापरिणाम इति हा हतास्मि। **संशयितं** सञ्जातसंशयं **जीवितं** यस्मिन् दशापरिणामे। स चासौ दा-

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१ 'दृश्यसे नानु०' न; 'दृश्यसे एव' घ. २ 'अविरत' च-घ. ३ 'मङ्गलिअजम्मलाहस्स' (मङ्गल्यजन्मलाभस्य) न; 'मङ्गलाधारजन्मलाभस्य' टी.

वासन्ती—कथमद्यापि नोच्छ्वसिति। हा प्रियसखि सीते क्वासि सम्भावयात्मनो जीवितेश्वरम्।

(सीता ससंभ्रममुपसृत्य हृदि ललाटे च स्पृशति।)

वासन्ती—दिष्ट्या प्रत्यापन्नचेतनो रामभद्रः।

रामः—आलिम्पन्नमृतमयैरिव प्रलेपै-
रन्तर्वा वहिरपि वा शरीरधातून्।
संस्पर्शः पुनरपि जीवयन्नकस्मा-
दानन्दादपरमिवादधाति मोहम्॥ ३९॥

(आनन्दनिमीलिताक्ष एव) सखि वासन्ति दिष्ट्या वर्धसे।

वासन्ती—देव कथमिव।

रामः—सखि किमन्यत्। पुनः प्राप्ता जानकी।

वासन्ती—अयि देव रामभद्र क्व सा।

रामः—(स्पर्शसुखमभिनीय।) पश्य नन्वियं पुरत एव।

वासन्ती—अयि देव किमिति मर्मच्छेददारुणैरेभिः प्रलापैः प्रियसखीदुःखदग्धामपि मां पुनर्मन्दभाग्यां दहसि।

सीता—ओसरिदुं इच्छम्हि। एसो उण चिरसंभावसोम्मसीदलणअज्जउत्तप्फंसेण दीहदारुणं वि झत्ति संदावं हरंन्तेण वज्जलेवोवणिवद्धो

रुणः। **दशा** अवस्था। **जीवितेश्वरं** भर्तारम्। ध्वनिश्च। 'जीवितेशः प्रिये यमे' इत्यमरः॥ **आलिम्पन्निति**॥ ३९॥ **आ** समन्तात् प्रकृष्टाश्च ते **लेपाः**। वाशब्दश्चार्थः। 'इवार्थचार्थयोर्वा स्यात्' इति **कपिलः**। अपिरेकः वाकारश्च पुनरुक्तौ। शरीरधातूंश्चेत्यर्थः। 'श्लेष्मादि रसरक्तादि महाभूतानि तद्गुणाः। इन्द्रियाण्यश्मविकृतिः शब्दयोनिश्च धातवः' इत्यमरः। **सः** पूर्वं कृतः। प्रसिद्धो वा। 'अकस्मात् सहार्थे (सहसार्थे ?) स्यात्' इति **कपिलः**। 'अकस्मात्' इति **महाराष्ट्राः**। **आनन्दाद्धेतोः**। न विद्यते परः यस्माद् **अपरः** तं **मोहं** पारवश्यम्। 'मोहो मूर्च्छापारवश्यतमोमौढ्यभ्रमादिषु' इत्यगस्त्यः। अकस्मात् अहेतुकादानन्दादिति केचित्। तन्न। स्पर्शस्यैव मुख्यहेतुत्वात्॥ ३९॥ इतोऽपसरणं कर्तुमिच्छामि। एष पुनश्चिरप्रणयस्वभावसौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति सन्ता-

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१ 'अपरविधं तनोति' क–घ–च. २ 'चिरप्पणअसंभारसोम्म' (चिरप्रणयसंभारसौम्य) न; 'चिरप्रणयस्वभाव०' टी. ३ 'उल्लाहअन्तेण' (उल्लाघयता) न–टी. ४ 'लेवोवणद्धो' (लेपोपनद्धः) न–टी.

विअ सिज्जन्तणीसहविवल्हत्थो वेअणसीलो अवसो विअ मे हत्थो । अपसर्तु-मिच्छामि । एष पुनः चिरसद्भावसौम्यशीतलेन आर्यपुत्रस्पर्शेन दीर्घदारुणमपि झटिति सन्तापं हरता वज्रलेपोपनिबद्ध इव खिद्यनिःसहविपर्यस्तो वेपनशी-लोऽवश इव मे हस्तः ।

रामः—सखि कुतः प्रलापाः ।

गृहीतो यः पूर्वं परिणयविधौ कङ्कणधरः
सुधासूतेः पादैरमृतशिशिरैर्यः परिचितः ।

सीता—अज्जउत्त सो जेव्व दाणिं सि तुमं । आर्यपुत्र स एवेदानी-मसि त्वम् ।

रामः—**स एवायं तस्यास्तुहिननिकरौपम्यसुभगो**
मया लब्धः पाणिर्ललितलवलीकन्दलनिभः ॥ ४० ॥

पमुल्लाघयता वज्रलेपोपनद्ध इव खिद्यत्स्वेदनिस्सहो विप्रलब्धवेविरः अवस-ज्जितो मे हस्तः । आर्यपुत्रविषये स्पर्शेन **वज्रलेपेन उपनद्धः** बद्ध इव स्थितः । वज्रलेपेति कथनमतिदार्ढ्यसूचनाय । **स्वेदः निस्सहः** दुस्सहः येन । खिद्यदित्यत्र 'त्थ्यां चछजा' इति जलम् । बहुकालातिपाताद्विप्र-**लब्धो** वञ्चितश्चासौ **वेविरः** सात्त्विकभावात् कम्पनशील इत्यर्थः । देशी-योऽयं शब्दः । **अवसज्जितः** सज्जीकृतः । प्रेमवशादिति भावः । अवे-त्युपसर्गो लक्षणया अवधानवाचकः ॥ **गृहीतो यः पूर्वमिति** ॥ ४० ॥ धरतीति धरः **कङ्कणस्य धरः** । सुधानां सूतिर्यस्मात् । चन्द्रस्य **पादैः** किरणैः **अमृतं** जलम् । तद्वत् **शिशिरैः** शीतैः । 'शैत्यं हि यत्सा प्रकृ-तिर्जलस्य' इति **ईश्वरकृष्णमिश्रः** । 'पयः कीलालममृतम्' इति । 'अमृतं जलं' इति च अमरनन्दिनौ । **परिचितः** कृतपरिचयः इत्यर्थः । एतेन पाणिस्सञ्जीवन इति व्यज्यते । आर्यपुत्र स एवेदानीमसि त्वम् । **तदि-तरेति**–तस्याः सीतायाः, इतरः स्पर्शकारणात्पाणेरन्यः । तस्य करस्य । **औपम्येन** दृष्टान्तेन **सुभगः** मनोहरः । 'स्यादौपम्यं तु दृष्टान्तः' इति **शाश्वतः** । 'अनौपम्यां रम्याम्' इति **भगवत्पादाः** । अत्र तस्या इति कथने उभयत्र चारितार्थ्यात् पुनस्तदितरेति कथनं कवेश्चातुर्यरूपकः प्रमादः । '**कन्दलः** कन्दगोलः' इति कपिलः । **तस्याः पाणिः मया लब्धः** अथेति

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१ 'खिद्यत्स्वेदनिःसहः' टी. २ 'चिरं स्वेच्छास्पर्शैः' क–घ–च. ३ 'तदि-तरकरौपम्य' न–टी.

(इति गृह्णाति ।)

सीता—हद्धी हद्धी । अज्जउत्तप्फंसमोहिदाए पमादो क्खु मे संवुत्तो । हा धिक् हा धिक् । आर्यपुत्रस्पर्शमोहितायाः प्रमादः खलु मे संवृत्तः ।

रामः—सखि वासन्ति आनन्दनिमीलितेन्द्रियः साध्वसेन परवानस्मि । तत्त्वं तावदेनां धारय ।

वासन्ती—कष्टमुन्माद एव ।

(सीता ससंभ्रमं हस्तमाक्षिप्यापसर्पति ।)

रामः—हा धिक् प्रमादः ।

करपल्लवः स तस्याः सहसैव जडो जडात्परिभ्रष्टः ।
परिकम्पिनः प्रकम्पी करान्मम स्विद्यतः स्विद्यन् ॥ ४१ ॥

सीता—हद्धी हद्धी । अज्जवि अणवत्थिदत्थिमिदमूढघुण्णन्तणअणो ण पज्जवत्थावेदि अत्ताणअं । हा धिक् हा धिक् । अद्याप्यनवस्थितस्तिमितमूढघूर्णन्नयनो न पर्यवस्थापयत्यात्मानम् ।

तमसा—(सस्नेहकौतुकस्मितं निर्वर्ण्य ।)

सस्वेदरोमाञ्चितकम्पिताङ्गी
जाता प्रियस्पर्शसुखेन वत्सा ।
मरुन्नवाम्भःप्रविधूतसिक्ता
कदम्बयष्टिः स्फुटकोरकेव ॥ ४२ ॥

शेषः ॥ ४० ॥ हा धिक् आर्यपुत्रस्पर्शमोहितायाः प्रमादः संवृत्तः । 'स्वेदो हासश्च कम्पादिः साध्वसं नेत्रमीलनम् । जल्पाकत्वं तथानन्दस्फूर्तिरुन्मादजाः क्रियाः ॥' इति काव्यदीपिकायाम् । उन्मादश्चित्तविभ्रमः । करेति ॥ ४१ ॥ जडः शिशिरः ॥ ४१ ॥ हा धिक् अनवस्थितस्तिमितघूर्णमानमविरलवेदनं न पर्यवस्थापयाम्यात्मानम् । स्तिमितः निश्चलः । निर्वर्ण्य दृष्ट्वा ॥ सस्वेदरोमाञ्चितेति ॥ ४२ ॥ मरुता पवनेन प्रविधूता नवाम्भसा सिक्तेति क्रमः । व्यर्थोऽपि प्रशब्दः पादपूरकः । कदम्बयष्टिः नीपशाखा । 'विचकार कोरकाणि' इति माघप्रयोगात् स्फुटानि कोरकाणि यस्या इति केचित् । तन्न, यथा जलधरपटल इत्यादिवत् कोरकाणीत्यसाधुः कोरकाः पाटलानीत्येव साधुः । अत एव 'कोरकः पुमान्' इति, 'समूहे पटलं न ना' इति च विविधव्याख्याजटिलनामलिङ्गानुशासनो भगवत्पादानुगृहीतकृतिरमरसिंहोऽभाणीत् ॥ ४२ ॥ अम्महे अवशं गतेनात्मनाऽनेन लज्जापितास्मि ।

सीता—(स्वगतम् ।) अम्महे अवसेन एदेण अत्ताणएण लज्जाविदम्हि भअवदीए तमसाए । किं त्ति किल एसा मण्णिस्सदि एसो परिच्चाओ एसो अहिसङ्गो त्ति । अह्महे अवशेनैतेनात्मना लज्जापितास्मि भगवत्या तमसया । किमिति किलैषा मंस्यत एष परित्याग एषोऽभिषङ्ग इति ।

रामः—(सर्वतोऽवलोक्य ।) हा कथं नास्त्येव । नन्वकरुणे वैदेहि ।

सीता—सच्चं अकरुणम्हि जा एव्वंविहं तुमं पेक्खन्दी जीवेमि जेव्व । सत्यमकरुणास्मि यैवंविधं त्वां प्रेक्षमाणा जीवाम्येव ।

रामः—क्वासि देवि प्रसीद । न मामेवंविधं परित्यक्तुमर्हसि ।

सीता—अयि अज्जउत्त विप्पदीवं विअ एदं । अयि आर्यपुत्र विप्रतीपमिवैतत् ।

वासन्ती—देव प्रसीद प्रसीद । स्वेनैव लोकोत्तरेण धैर्येण संस्तम्भयातिभूमिं गतमात्मानम् । कुतोऽत्र मे प्रियसखी ।

रामः—व्यक्तं नास्त्येव कथमन्यथा वासन्त्यपि तां न पश्येत् । अपि खलु स्वप्न एष स्यात् । न चास्मि सुप्तः । कुतो रामस्य निद्रा । सर्वथा स एवैष भगवाननेकवारपरिकल्पनानिर्मितो विप्रलम्भः पुनः पुनरनुबध्नाति माम् ।

किमेषा ज्ञास्यति । एष परिवादः एषोऽभिषङ्ग इति । **अह्महे** खेदादिषु । **अवशं** पाराधीन्यम् । **लज्जापिता** लज्जां प्रापिता । एष मम सेत्यर्थः । मुणिस्सदीत्यत्र 'ज्ञो मुण' इति मुणादेशः । **परिवादः** अपवादः । '**अभिषङ्गः** अभिनिवेशः' इति **धरणिः** । अकरुणतरास्मि या एवंविधमपि त्वां पश्यन्ती जीवाम्येव । पश्यन्त्येव जीवामीति च चमत्कारः ॥ अयि आर्यपुत्र विप्रतीपमिवैतत् । **एतत्** प्रेमेति शेषः । विशेषेण प्रतीपं प्रतिकूलम् । तथा च परित्यागे कृते एवं पुनः प्रेमानुसरणमनुचितमिति भावः । **अतिभूमिं** मर्यादापरपारमिति यावत् । **प्रियसखी** सीता । **अन्यथा** सा यदि स्यात् कथं न पश्येदिति योज्यम् । **सर्वथा** प्रकारेण । **अनेकवारं** असकृत् **परिकल्पनानि** संकल्पविकल्पादीनि यस्मिन् सः । 'विप्रलम्भस्तु वञ्चना' इति **नामार्णवः** । विप्रलम्भस्य **भगवा**निति विशेषणं माहात्म्यापादकम् । अत एव 'भगवति निद्रे दयस्व' इति **भट्टाचार्याः** । विप्रलम्भः शृङ्गारविशेषः इति केचित् । विप्रयोग इत्यन्ये । उभे अपि शशश्रृङ्गे ॥ 'मए एव्वं विप्पलद्धो' इत्युत्तरवाक्यविरोधात् । मयैव दारुणया एवं विप्रलब्ध आर्यपुत्रः । विप्र-

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१ 'मुणिस्सदि' (ज्ञास्यति) टी. २ 'परिवादः' टी. ३ 'विपरीदं' (विपरीतं) क-घ-च. ४ '°भूमिगतविप्रलम्भम्' क-घ-च.

सीता—मए ज्जेव्व दारुणाए विप्पलद्धो अज्जउत्तो। मयैव दारुणया विप्रलब्ध आर्यपुत्रः।

वासन्ती—देव पश्य पश्य

पौलस्त्यस्य जटायुषा विघटितः कार्ष्णायसोऽयं रथ-
स्ते चैते पुरतः पिशाचवदनाः कङ्कालशेषाः खराः।
खड्गच्छिन्नजटायुपक्षतिरितः सीतां चलन्तीं वह-
न्नन्तर्व्यापृतविद्युदम्बुद इव द्यामभ्युदस्थादरिः॥ ४३॥

सीता—(सभयम्) अज्जउत्त तादो वावादीअदि अहं वि अवहरिज्जामि। ता परित्ताहि। आर्यपुत्र तातो व्यापाद्यते अहमप्यपह्रिये। तस्मात्परित्रायस्व।

रामः—(सावेगमुत्थाय) आः पाप तातप्राणसीतापहारिन् क यासि।

वासन्ती—अयि देव राक्षसकुलप्रलयधूमकेतो किमद्यापि ते मन्युविषयः।

सीता—अम्मो अहं वि उब्भन्तम्हि। अहो अहमप्युद्भ्रान्तास्मि।

रामः—अन्य एवायमधुना विपर्ययो वर्तते।

लब्धः वञ्चितः पाणिस्पर्शमात्रेणेति भावः। 'विप्रलब्धस्तु वञ्चितः' इत्यमरः॥ अन्यतो दर्शयन्ती मनो विनोदयति-देवेति॥ **पौलस्त्यस्य जटायुषेति** ॥ ४३ ॥ **पौलस्त्यस्य** रावणस्य। कृष्णायोमयः **कार्ष्णायसः** कृष्णायस्सम्बन्धी वा। कृष्णं नीलं च तत् अयः लोहः तद्विकार इति वा। कार्ष्णायस इति कथनं दार्ढ्यातिशयसूचकम्। पिशाचानामिव वदनानि येषां ते। **कङ्कालैः** शरीरास्थिभिः। **शेषाः** अतितरां कृशा इति यावत्। अत एव नलेन तावदेत एव बलिन इति परीक्ष्य ऋतुपर्णस्य रथे कृशतरा वाजिनः योजिता इति **महाभारते**। **खराः** वेगादिषु तुरङ्गाधिकाः। 'खचर' इति **महाराष्ट्राः**। **जटायोः पक्षतिः** पक्षमूलम्। 'जटायुवत्पङ्क्तिरथो न धन्यः' इति **बोधायनरामायणे**। **चलन्तीं** कम्पमानाम्। **अन्तः** स्वात्मनि। **व्यापृता** स्फुरन्ती विद्युत् यस्य। **द्यां** आकाशम्। **अरिः** रावणः ॥४३॥ हा आर्यपुत्र तातो व्यापाद्यते। **तातो** जटायुः। **व्यापाद्यते** हन्यते। अहमपि अवहरिज्जामि अपह्रिये। अपहृता भवामीत्यर्थः। परित्रायस्व परित्रायस्व। आवेगः संभ्रमातिशयः। **प्रलये** नाशे। **धूमकेतुः** उत्पातविशेषः। **ते** तव **मन्योः** कोपस्य **विषयः** गोचरः। अरिरित्यनुषज्यते। अहो उद्भ्रान्तास्मि। **विपर्ययः**

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१ 'परयैते' ब-ब. २ 'ज्वलन्तीं' ब-घ. ३ 'अन्तर्व्याकुल' क-घ-ब. ४ '०केतो अद्यापि' ब-घ. ५ 'अन्यदेव एवायमधुना प्रलापो वर्तते' ब-घ.

उपायानां भावादविरतविनोदव्यतिकरै-
विमर्दैर्वीराणां जगति जनितात्यद्भुतरसः ।
वियोगो मुग्धाक्ष्याः स खलु रिपुघातावधिरभूत्
कथं तूष्णीं सह्यो निरवधिरयं त्वप्रतिविधः ॥ ४४ ॥

सीता—णिरवधित्ति हा हदम्हि मन्दभाइणी । निरवधिरिति हा हतास्मि मन्दभागिनी ।

रामः—हा कष्टम् ।

व्यर्थं यत्र कपीन्द्रसख्यमपि मे वीर्यं हरीणां वृथा
प्रज्ञा जाम्बवतोपि यत्र न गतिः पुत्रस्य वायोरपि ।
मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः
सौमित्रेरपि पत्रिणामविषये तत्र प्रिये क्वासि मे ॥ ४५ ॥

सीता—बहुमण्णाविदम्हि तं पुव्वविरहं । बहुमानितास्मि तं पूर्वविरहम् ।

रामः—सखि वासन्ति दुःखायैव सुहृदामिदानीं रामस्य दर्शनम् । कियच्चिरं त्वां रोदयिष्यामि । तदनुजानीहि मां गमनाय ।

व्यत्यासः ॥ **उपायानां भावादिति** ॥ **उपायानां** सामादीनां चतुर्णाम् । **भावात् अविरतं** सन्ततम् **विनोदव्यतिकराः** कौतुकव्यापाराः येषु । 'विनोदः कौतुके हास्ये' इति, 'व्यापारे मुदि सम्बन्धे योगे व्यतिकरे' इति **नामार्णवशब्दार्णवौ** । **विमर्दैः** संग्रामैः । **रिपुघातः अवधिः** अवसानं यस्य । 'वृथार्थेऽपि तूष्णीम्' इति **रभसः** । 'परित्यागवियोगान्तघाताः प्रविलयास्तु —ताः' इति **केदारः** ॥ ४४ ॥ निरवधिरिति हा हतास्मि । पूर्ववियोगापेक्षया आधुनिकवियोगस्य वैलक्षण्यमाह ॥ **व्यर्थं यत्र कपीन्द्रेति** ॥ ४५ ॥ यच्छब्दत्रयेण प्रविलयः परामृश्यते । **अविषये** अगोचरे । **तत्र** तस्मिन् प्रविलये इति शेषः । यत्रेति पञ्चधा वक्तव्ये त्रिधा कथनं प्रक्रमभङ्गः । 'न स्थातुं न पलायितुं चलितुं नोन्मीलितुं नो दातुं निजजीवितं प्रभवति' इति **लीलाधरप्रयोग** इव अनुग्राह्यः । केचिदविषये इति पाठमाश्रित्य य इत्यध्याहारमुररीचक्रुः । तत् कुररीक्रन्दितमिव परिहास्यम् । यत्रेति प्रायपाठः, प्रतीतस्य प्रातिकूल्यात् । अपित्रयमधिकम् ॥ ४५ ॥

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१ 'अविरल' न. २ 'व्यतिकरः' घ. ३ 'जनितजगदत्यद्भुत०' न. ४ 'कष्टः' न. ५ 'तु प्रविलयः' न; 'निरवधिरिदानीं तु विरहः' घ. ६ 'जाम्बवतो न यत्र' न. ७ 'अविषयः' घ. ८ 'बहुमाणिदम्हि पुव्वविरहे' न.

सीता—(सोद्वेगमोहं तमसामाश्लिष्य) भअवदि तमसे गच्छदि दाणिं अज्जउत्तो। (इति मूर्च्छति) भगवति तमसे गच्छतीदानीमार्यपुत्रः।

तमसा—वत्से समाश्वसिहि समाश्वसिहि। नन्वावामायुष्मतोः कुशलवयोर्वर्षवर्धनमङ्गलानि[1] सम्पादयितुं भागीरथीपदान्तिकमेव गच्छावः।

सीता—भअवदि पसीद। खणमेत्तं वि दाव दुल्लहदंसणं जणं पेक्खामि। भगवति प्रसीद। क्षणमात्रमपि तावद्दुर्लभदर्शनं जनं प्रेक्षे।

रामः—अस्ति चेदानीमश्वमेधाय सहधर्मचारिणी मे।

सीता—(सोत्कम्पम्) अज्जउत्त का। आर्यपुत्र का।

रामः—हिरण्मयी सीताप्रतिकृतिः।

सीता—(सोच्छ्वासास्रम्।) अज्जउत्तो दाणिं सि तुमं। अम्महे उक्खाणिदं दाणिं मे परिच्चाअलज्जासल्लं अज्जउत्तेण। आर्यपुत्र इदानीमसि त्वम्। अहो उत्खातमिदानीं मे परित्यागलज्जाशल्यमार्यपुत्रेण।

रामः—तत्रापि तावद्बाष्पदिग्धं चक्षुर्विनोदयामि।

सीता—धण्णा सा जा एव्वं अज्जउत्तेण बहुमण्णीअदि जा अ अज्जउत्तं विणोदअन्दी आसाणिबन्धणं जादा जीअलोअस्स। धन्या सा यैवमार्यपुत्रेण बहु मन्यते या चार्यपुत्रं विनोदयन्त्याशानिबन्धनं जाता जीवलोकस्य।

तमसा—(सस्मितस्नेहास्रं परिष्वज्य।) अयि वत्से एवमात्मा स्तूयते।

बहुमानितास्मि पूर्वविरहं, उद्दिश्येत्यर्थः। **उद्वेगो** भयसंभ्रमः॥ हा भगवति तमसे गच्छतीदानीमार्यपुत्रः। **वर्षवर्धनं** अब्दपूर्तिः। भगवति प्रसीद। क्षणं तावद्दुर्लभदर्शनमार्यपुत्रं पश्यामि। छणमिति पाठस्त्वाधुः! दुर्लभेति ध्वनिः। आर्यपुत्र का। आर्यपुत्र इदानीमसि त्वम्। अम्महे उत्खातमिदानीं परित्यागलज्जाशल्यमार्यपुत्रेण। **उत्खातं** आकृष्टम्। **तत्रापि** कनकसीताप्रतिकृतावित्यर्थः। **चक्षुः** कर्म। धन्या खलु सा या एवमार्यपुत्रेण बहु मन्यते या आर्यपुत्रं विनोदयन्ती आशाबन्धनं जाता जीवलोकस्य। जीवलोकस्वरूपस्य। अथवा–गोपीकृष्णः सीताराम इत्यादौ यथा गोपीयुक्तकृष्णः सीतायुक्तराम इति समाधीयते। तथा प्रकृते जीवयुक्ताः लोकाः भुवनानि यस्मिन् तस्य **जीवलोकस्य** रामस्येत्यर्थः। जीवलोक इत्युपलक्षणम्। तथा च जीवलोकस्य रामस्य चाभेदः सिद्धः। अत एव 'विश्वं विष्णुः' इति। 'वासनाद्वासुदेवस्य' इत्यादि पौराणिका इति। **आशेति** यथा रामं विहाय आशा न निर्गच्छेत्।

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१ 'वर्षर्द्धिमङ्गलानि' न; 'वर्षग्रन्थिमङ्गलं' व.

सीता—(सलज्जमधोमुखी स्वगतम्) परिहसिदह्मि भअवदीए। परिहसितास्मि भगवत्या।

वासन्ती—महाननयं व्यतिकरोऽस्माकं प्रसादः। गमनं प्रति यथा कार्यहानिर्न भवति तथा कार्यम्।

सीता—पडिऊला दाणिं मे वासन्दी संवुत्ता। प्रतिकूलेदानीं मे वासन्ती संवृत्ता।

तमसा—वत्से एहि गच्छावः।

सीता—(सकष्टम्) एव्वं करेह्म। एवं कुर्वः।

तमसा—कथं वा गम्यते। यस्मात्तव

प्रत्युप्तस्येव दयिते तृष्णादीर्घस्य चक्षुषः।
मर्मच्छेदोपमैर्यत्नैः संनिकर्षो निरुध्यते ॥ ४६ ॥

सीता—णमो णमो अपुव्वपुण्णजणिददंसणाणं भअउत्तचलणकमलाणं।

तथा आशाया बन्धनं जातेति भावः। सस्मितेति—सीताप्रतिकृतिव्याजेन आत्मानमेव स्तौति इति स्मिताविर्भावः, रामः प्रतिकृतावप्येवमनुरक्त इति स्नेहसन्दर्भः। ईदृशयोरीदृशी दशेत्यस्रोदयः। एवमादिषु तेषु तेषु स्थलेषु ते ते हेतवः कुशाग्रबुद्धिभिरूह्याः। आत्मेति—त्वं सीतेति यावत्। परिहसितास्मि भगवत्या। अनुजानीहि मां गमनायेति वादिनं रामं प्रत्याह— महानिति। व्यतिकरः सन्तोषः। 'मुदि व्यतिकरः' इति नामार्णवः। गमनं प्रति प्रसादस्तवेति शेषः। अस्माकं महन्व्यतिकरोऽयमित्यन्वयः। कार्येति—तदेहि संभावयास्मानिति द्वितीयाङ्कपूर्तौ शम्बूकोक्तं भगवदगस्त्यसन्दर्शनरूपकार्यमिति भावः। प्रतिकूला इदानीं मे वासन्ती संवृत्ता। एवं कुर्वः। गमनमिति प्रयाससाध्यमित्याह—प्रतीति। दयिते इति सीतां प्रति संबोधनचमत्कारः। वस्तुतः दयिते भर्तरि रामभद्रे॥ प्रत्युप्तस्येवेति ॥ ४६ ॥ प्रत्युप्तस्येव स्थितस्येत्यर्थः। तृष्णा दर्शनेच्छा दीर्घा यस्मिन्। तस्य चक्षुषः। सन्निकर्षः मर्मच्छेदोपमैः अरुन्तुदैः यत्नैः साहसैः। निरुध्यते अतिबलात्कारादितस्त्वमन्यत्र नीयसे इति भावः। चक्षुष इति जातावेकवचनम्। 'विपुलं चक्षुषि विस्तृतं नितम्बे' इति गौडपादाचार्याः। 'चरणं शरणं त्वदीयं' इति श्रीकालहस्तीश्वरशतके यरदन्तस्य ॥ ४६ ॥ नमस्सुकृतपुण्यजन-

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१ 'गमनं पुनर्यथा' क. २ 'तथास्तान्' क-घ-च. ३ '°च्छेदपरैर्यत्नैरामर्षो न समाप्यते' क-घ-ङ. ४-'सुकिदपुण्णजणदंसणिज्जाणं' (सुकृतपुण्यजनदर्शनीयानां) न-टी.

नमो नमोऽपूर्वपुण्यजनितदर्शनाभ्यामार्यपुत्रचरणकमलाभ्याम् । (इति मूर्च्छति)

तमसा—वत्से समाश्वसिहि समाश्वसिहि ।

सीता—(समाश्वस्य ।) किअच्चिरं वा मेहन्तरेण पुण्णिमाचन्दस्स दंसणं । कियच्चिरं वा मेघान्तरेण पूर्णिमाचन्द्रस्य दर्शनम् ।

तमसा—अहो संविधानकम् ।

> **एको रसः करुण एव निमित्तभेदा-**
> **द्भिन्नः पृथक्पृथगिवाश्रयते[3] विवर्तान् ।**
> **आवर्तबुद्बुदतरङ्गमयान्विकारा-**
> **नम्भो यथा सलिलमेव[4] हि तत्समस्तम् ॥ ४७ ॥**

रामः—अयि विमानराज इत इतः ।

दर्शनीयाभ्यामार्यचरणाभ्याम् । **सुकृतपुण्येति** पुनरुक्तिविरोधः । सुष्ठु कृतपुण्या इति परिहारः । ते च ते **जनाः** । शोभनं कृत्यं कृतं येन सः सुकृतः स चासौ पुण्यजनः राक्षसः विभीषण इति यावत् । कियच्चिरं मे वाष्पान्तरेण पूर्णचन्द्रस्य दर्शनम् । अन्तरेण वाष्पस्योदयात् पूर्वक्षणरूपेण अवकाशेनेत्यर्थः । 'अन्तरमवकाशे' इत्यमरः । रामसुखपूर्णचन्द्रस्य वाष्पसङ्कटेनैव मुखेन्दुदर्शनम्, न तु सौलभ्येनेति भावः ॥ कविस्तमसावाक्यव्याजेनात्मनैपुणं स्तुवन् नाटकविरुद्धमङ्गलेतरदैन्यभरितकरुणरसप्राधान्यदोषं दग्धन (?) क्रमेण परिहरति—**अहो** इति । अहो आश्चर्ये ॥ **एको रसः करुण** इति ॥ ४७ ॥ **निमित्तभेदात्** कारणविच्छित्तिविशेषात् । **भिन्नः** भेदितः सन् । **पृथक् पृथक्** अन्यरसात्मनेति यावत् । **विवर्तान्** विपरीतपरिणामान् **आश्रयते** भजति । 'व्यस्तपरिणामे स्याद्विवर्तः' इति **कपिलः** । अत्र करुणरस एव अन्यरसत्वेनापि परिणत इति फलितोऽर्थः । क्वचिद्द्वीपे भस्मसात्कृतवेत्रलताजालेषु स्थलेषु स्वतः कदलीवनाविर्भाव इति प्रसिद्धिः तद्वदिहाप्यूह्यमिति कवेस्तात्पर्यम् । 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः । **यथा** आश्रयते इत्यध्याहारः । **समस्तं तत्** आवर्तादिकं **सलिलमेव हि** । तथा च आवर्तबुद्बुदतरङ्गाद्युपाधिभिः भिन्नं सदप्यम्भः वस्तुत एकमेव । तथा शृङ्गारादिरसोपाधिभिर्भिन्न इव दृश्यमानोऽपि करुणो रसः अन्यतस्तदभिन्नः सन् एक एवेति भावः ॥ अस्मिन् पद्ये केचिदारम्भशूराः 'ब्रह्मापि नरं न रञ्जयति' इति **भर्तृहरि**गिरां पात्रीभवन्तीति दिक् ॥ ४७ ॥ इत इतः आगच्छेति शेषः ॥ अथ मधुरेणैव

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१ 'मे वाष्पान्तरेण' टी. २ 'न पुण्णचन्ददंसणम्' न; 'पूर्णचन्द्रस्य दर्शनम्' टी. ३ 'इव श्रयते' न. ४ 'तु तत्समग्रम्' क-ख-ग.

(सर्वे उत्तिष्ठन्ति)

तमसावासन्त्यौ—(सीतारामौ प्रति ।)

अवनिरमरसिन्धुः सार्धमस्मद्विधाभिः
स च कुलपतिराद्यश्छन्दसां यः प्रयोक्ता ।
स च मुनिरनुयातारुन्धतीको वसिष्ठ-
स्त्वयि[1] वितरतु भद्रं भूयसे[2] मङ्गलाय ॥ ४८ ॥

(इति निष्क्रान्ताः सर्वे ।)

॥ तृतीयोऽङ्कः ॥

पूरयेदिति न्यायमनुसरन् कविर्निर्णंजम् (?) इति शतसङ्कोचपरिजिहीर्षु अन्यापदेशेन सन्दर्भमसुघ्ननेव कल्यां वाचमुल्लिखति—**तमसे**ति । **प्रति** उद्दिश्य । अत्र क्रमालङ्कारः ॥ **अवनिरमरसिन्धु**रिति ॥ ४८ ॥ **अवनिः** पृथिवी **अमरसिन्धुः** गङ्गा । **अस्म**च्छब्देन तमसावासन्त्यौ परामृश्येते । **सार्धं** सह । **सः कुलपतिः** । 'कुलं गृहेऽपि' इत्यमरः । गृहस्थाश्रमपालक इति यावत् । पुराणवचसा पूर्वं व्याध इति भावः । 'गृहं गृहपतिः' इति श्रुतिः । **यश्छन्दसां** मानिषादेत्यादिपद्यानाम् । **आद्यः** परः प्रयोक्तेत्यर्थः । 'आद्यो वरोऽपि' इति हैमः । आद्यः प्रथम इति केचित् । तन्न ॥ त्रेतायुगप्रवृत्ततया वाल्मीक्यपेक्षया कृतयुगकवेर्वटपत्रशायिना सह महाप्रलये चतुःसमुद्रे परिक्रीडमानस्य भगवतो यमद्रोहिमुनिडिम्भस्य 'रुद्रं पशुपतिं स्थाणुं' इति मृत्युञ्जयस्तोत्ररूपच्छन्दोऽवतारेषु आद्यत्वादिति प्रामाणिकविशेषज्ञाः समामनन्ति । **सः** प्रसिद्धः । अनुयाता अनुसृता अरुन्धती यं **अनुयातारुन्धतीकः** । अनुयातेति ध्वनिः । तव कृते इति शेषः । त्वयि इति वा पाठः । 'वितर वारिद वारि दवातुरे' इति प्राभाकरमिश्राः । **भद्रं** वेदोक्तं कल्याणम् । 'भद्रं कर्णेभिः शृणुयाम देवा भद्रं पश्येमाक्षभिः' इति श्रुतेः । **श्रेयसे** श्रेष्ठाय 'श्रेयान् श्रेष्ठः' इत्यमरः । **मङ्गलाय** उत्सवाय । 'उत्सवेऽपि च मङ्गलम्' इति **हेमचन्द्रः** । एतेन भद्रश्रेयोमङ्गलानां शब्दार्थाभ्यामैक्यात् प्रमादः कवेरिति यद्दूषणं केचिदाहुस्तत्परास्तम् । चकारः एकोऽधिकः ॥ अथवा—**श्रेयसे** सम्पत्तये । 'श्रेयस्सम्पत्तिमोक्षयोः' इति नामार्णवः । **मङ्गलाय** च इति योज्यम् । अत्र सदसदध्वगमने विशेषज्ञाः प्रमाणम् । शिष्यडिम्भः क्रियानित्यलमतिविस्तरेण ॥ ४८ ॥ इति महाराज०* उत्तररामचरितसंजीवनाख्यटिप्पणे तृतीयोऽङ्कः समाप्तः ॥ इति तृतीयोऽङ्कः ॥

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१ 'तव' न. २ 'श्रेयसे' टी.

* प्रथमाङ्कटीकासमाप्तौ टीकाकृता यदात्मगुरुः कथितं तत्सर्वमत्राप्यनुसन्धेयम्.

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशतस्तापसौ ।)

एकः—सौधातके दृश्यतामद्य भूयिष्ठसन्निधापितातिथिजनस्य समधिकारम्भरमणीयता भगवतो वाल्मीकेराश्रमपदस्य । तथाहि ।

नीवारौदनमण्डमुष्णमधुरं सद्यःप्रसूताप्रिया-
पीतादभ्यधिकं तपोवनमृगः पर्याप्तमाचामति ।
गन्धेन स्फुरता मनागनुसृतो भक्तस्य सर्पिष्मतः
कर्कन्धूफलमिश्रशाकपचनामोदः परिस्तीर्यते ॥ १ ॥

सौधातकिः—सागदं अणेअपिआराणं जिण्णकुच्छाणं अणज्झाअकालणाणं । स्वागतमनेकप्रकाराणां जीर्णकूर्चानामनध्यायकारणानाम् ।

प्रथमः—(विहस्य ।) अपूर्वः कोऽपि ते बहुमानहेतुर्गुरुषु सौधातके ।

अथ चतुर्थोऽङ्कः ॥ अथ तावदाशीर्वचनसन्दर्भानुरोधादरुन्धतीजनकादिप्रवेशसंलापौ निरूपयिष्यन् कविः तदङ्गभूतमितिवृत्तोपक्षेपप्रकाशकं मिश्रविष्कम्भमुपक्रमते—**तत** इति ॥ **एकः** दाण्डायनिरित्यर्थः । सुधातकस्यापत्यं **सौधातकिः** । मद्येति ध्वनिः । समधिकतरेति भ्रान्तः पाठः पुनरुक्तेः । समधिकेति अधिकतरेति च सुपाठौ । **भागो** माहात्म्यम् । **पदं** स्थानम् । तदेव वर्णयति—**नीवारौदनमिति** ॥ १ ॥ **सद्यःप्रसूतया प्रियया । पीतादभ्यधिकं** सुदुर्वारमिति यावत् । **नीवाराः** तृणधान्यानि । **तदोदनमण्डं** रसाग्रम् । 'स्वरसाग्रे मण्डम्' इत्यमरः । 'कञ्जी' इति **द्राविडाः । पर्याप्तं** यथेप्सितम् । **आचामति** पिबति । 'चूपतीति' **माठरः । मनाक्** ईषत् । **स्फुरता** स्फुटीभवता । **सर्पिष्मतः** घृताक्तस्य **भक्तस्य** अन्नस्य **गन्धेनानुसृतः** अन्वितः । **शाकानां** भक्ष्यपत्राणाम् । **पचनं** पाकः । **तस्यामोदः** परिमलः । **'परिस्तीर्यते** एधते' इति **श्रीनाथः** । 'कर्कन्धूर्बदरी' इति, 'गन्धः परिमलामोदौ' इति हारावलीविक्रमार्कौ ॥ 'हरिष्यामि सुधाशाकैः' इति **सप्तशत्याम्** ॥ १ ॥ स्वागतमनेकस्थविरेभ्यो जीर्णकूर्चेभ्योऽनध्यायकारणेभ्यः । 'शिष्टप्राप्तावनध्यायो बहूनामुत्सवस्ततः ।' इति समयपद्धतिः । ठेराणमिति देशीयश्शब्दः । 'कूर्चोऽस्त्री पुंसां चिबुककैशिके' इति

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१ 'आअदं अणज्झाअकारणं सविसेसभूदं अज्ज जिण्णकुचाणं' (आगतमनध्यायकारणं सविशेषभूतमद्य जीर्णकूर्चानाम्) ब–घ.

सौधातकिः—भो दण्डाअण किंणामहेओ एसो महन्तस्स ठविरसत्थस्स धुरंधरो अज्ज अदिही आअदो । भो दाण्डायन किंनामधेय एष महतः थविरसार्थस्य धुरन्धरोद्यातिथिरागतः ।

दाण्डायनः—विप्रहसनम् । नन्वयमृष्यशृङ्गाश्रमादरुन्धतीपुरस्कृतान् महाराजदशरथस्य दारानधिष्ठाय भगवान्वासिष्ठः प्राप्तः । तत्किमेवं प्रलपसि ।

सौधातकिः—हुं वसिट्ठो । हुं वसिष्ठः ।

दाण्डायनः—अथ किम् ।

सौधातकिः—मए उण जाणिदं वग्घो वा विओ वा एसोत्ति । मया पुनर्ज्ञातं व्याघ्रो वा वृको वैष इति ।

दाण्डायनः—आः किमुक्तं भवति ।

सौधातकिः—जेण परावडिदेण जेव्व सा वराई कविला कल्लाणी मडमडाइआ । येन परापतितेनैव सा वराकी कपिला कल्याणी मडमडायिता ।

दाण्डायनः—समांसो मधुपर्क इत्याम्नायं बहुमन्यमानाः श्रोत्रियायाभ्यागताय वत्सतरीं महोक्षं वा महाजं वा निर्वपन्ति गृहमेधिनः । तं हि धर्मं धर्मसूत्रकाराः समामनन्ति ।

सौधातकिः—भो णिग्गिहीदोसि । भो निगृहीतोऽसि ।

दाण्डायनः—कथमिव ।

सौधातकिः—जेण आअदेसु वसिट्ठमिस्सेसु वच्छदरी विससिदा । अज्ज जेव्व पच्चाअदस्स राएसिणो जणअस्स भअवदा वम्मीइणा दहिमहूहिं जेव्व

संसारावर्तः । 'दाढी' इति महाराष्ट्राः । अणज्झाअ इत्यत्र 'ध्यह्योर्झः' इति झत्वम् ॥ भो दाण्डायन किंनामधेय इदानीमेष महतः स्थविरसार्थस्य धुरन्धरोऽयातिथिरागतः । दण्डायनस्यापत्यं दाण्डायनिः । सार्थः सङ्घः । प्रहासं प्रकर्षेण हासम् । करोषीति शेषः । अधिष्ठायेति–दारानुद्दिश्य अधिष्ठानं नियन्तृत्वमधिगम्येति यावत् । हुं वसिष्ठः । मया पुनर्ज्ञातं व्याघ्रः कोऽप्येष इति । आः कोपे । किं प्रश्ने । येनागच्छतैव सा वराकी कपिला मड-

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१ 'भण्डाअण' च–घ. २ 'इत्थिआसत्थस्स' क–न. ३ 'अज्ज मीरधारओ' च–घ. ४ 'वग्घो विअ एसोत्ति' न; 'व्याघ्रः कोप्येष इति' टी. ५ 'तेण' च–घ. ६ 'कल्लाणी मलमोडिअ' न. ७ एतन्नास्ति न–पुस्तके. ८ 'पचन्ति' न. ९ '°मेधिन इति हि' च–घ. १० 'पज्जागदस्स' (पर्यागतस्य) क–च.

णिव्वत्तिदो महुवक्को । वच्छतरी उण विसज्जिदा । येनागतेषु वसिष्ठमिश्रेषु वत्सतरी विशसिता । अद्यैव प्रत्यागतस्य राजर्षेर्जनकस्य भगवता वाल्मीकिना दधिमधुभ्यामेव निर्वर्तितो मधुपर्कः । वत्सतरी पुनर्विसर्जिता ।

दाण्डायनः—अनिवृत्तमांसानामेवं कल्पमृषयो मन्यन्ते । निवृत्तमांसस्तु तत्रभवान् जनकः ।

सौधातकिः—किंणिमित्तं । किंनिमित्तम् ।

दाण्डायनः—स तदैव देव्याः सीतायास्तादृशं दैवदुर्विपाकमुपश्रुत्य वैखानसः संवृत्तः । तथास्य कतिपये संवत्सराश्चन्द्रद्वीपतपोवने तपस्तप्यमानस्य ।

सौधातकिः—तदो किंत्ति आअदो । ततः किमित्यागतः ।

दाण्डायनः—चिरन्तनप्रियसुहृदं भगवन्तं प्राचेतसं द्रष्टुम् ।

सौधातकिः—अवि अज्ज संवन्धिणीहिं समं संवुत्तं से दंसणं ण वेत्ति । अप्यद्य सम्बन्धिनीभिः समं संवृत्तमस्य दर्शनं न वेति ।

दाण्डायनः—संप्रत्येव भगवता वसिष्ठेन देव्याः कौसल्यायाः सकाशं भगवत्यरुन्धती प्रहिता यत्स्वयमुपेत्य वैदेहो द्रष्टव्य इति ।

सौधातकिः—जह एदे त्थविरा परप्परं मिलिदा तह अह्मे वि वडुहिं सह मिलिअ अणज्झाअमहुस्सवं खेलन्तो मणेम्ह । अह्र कुत्थ सो जणओ । (इति परिक्रामतः ।) यथैते स्थविराः परस्परं मिलितास्तथावामपि वटुभिः सह मिलित्वानध्यायमहोत्सवं खेलन्तो मानयावः । अथ क्व स जनकः ।

मडायिता । 'वराको नीचदीनयोः' इति **नानार्थमञ्जरी** । मडमडेतिशब्दानुकारः । उपाकृतेत्यर्थः । **आम्नायं** वेदम् । भो निगृहीतोऽसि । यदागतेषु वसिष्ठमिश्रेषु एवमद्यैव प्रत्यागताय राजर्षये भगवता वाल्मीकिना दधिमधुभिरेव निर्वर्तितो मधुपर्कः वत्सतरी पुनर्विसर्जिता । **मिश्र**शब्दः पूजायाम् ॥ निवृत्तमांसो निर्मांसो वृत्तमांसस्तु मांसलः ।' इति, 'कल्पः स्याद्विधिः' इति **केदारकपिलौ** । किन्निमित्तम् । 'स तु वैखानसो यः स्याधुक्ताचारो जितेन्द्रियः ।' इत्यमरमाला । ततः किमित्यागतः । **ततः** चन्द्रद्वीपतपोवनादपि । अथ संवन्धिनीभिस्समं निर्वृत्तमस्य दर्शनं न वेति । यथैतेसर्वे स्थविराः परस्परं मिलिताः तथा वयमपि वटुकैः सह मिलिताः अनध्यायम-

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१ 'व्याहरन्ति केचित्' न. २ 'संभावेम्ह' (संभावयावः) क–च–घ. ३ 'अह...जणओ' इत्येतन्नास्ति क–च–ब–पुस्तकेपु.

दाण्डायनः—तथायं ब्रह्मवादी पुराणराजर्षिर्जनकः प्राचेतसवसिष्ठावु-पास्य संप्रत्याश्रमस्य बहिर्वृक्षमूलमधितिष्ठति । य एषः

हृदि नित्यानुषक्तेन सीताशोकेन तप्यते ।
अन्तःप्रसृप्तदहनो जरन्निव[2] वनस्पतिः ॥ २ ॥

(इति निष्क्रान्तौ ।)

मिश्रविष्कम्भः ।

[ततः प्रविशति जनकः ।]

जनकः—अपत्ये यत्तादृग्दुरितमभवत्तेन महता
विषक्तस्तीव्रेण व्रणितहृदयेन व्यथयता ।
पटुर्धारावाही नव इव चिरेणापि हि न मे
निकृन्तन्मर्माणि क्रकच इव मन्युर्विरमति ॥ ३ ॥

कष्टं एवं नाम जरया दुःखेन च दुरासदेन भूयः पराकसान्तपनप्रभृतिभिस्तपोभिरात्तरसधातुरनवष्टम्भो[3] नाद्यापि मम दग्धदेहः पतति । अन्धतामिस्रा ह्यसूर्या नाम ते लोकास्तेभ्यः[4] प्रतिविधीयन्ते य आत्मघातिन इत्येवमृषयो मन्यन्ते । अनेकसंवत्सरातिक्रमेऽपि प्रतिक्षणपरिभावनास्पष्टनिर्भासः

होत्सवं खेलन्तो मानयामः । अथ क्व स जनकः । तथा अनिर्वचनीय इत्यर्थः । पुराणं अनादि च तत् ब्रह्म वेदः । 'वेदस्तत्त्वं तपो ब्रह्म' इत्यमरः ॥ हृदि नित्यानुषक्तेनेति ॥ २ ॥ अन्तः कोटरान्तरे । जरन् जीर्णः । 'तैरपुष्पाद्वनस्पतिः' इत्यमरः ॥ २ ॥ इति मिश्रविष्कम्भः ॥ 'उदात्तनीचपात्रोक्तौ मिश्रविष्कम्भ उच्यते' इति रूपकादर्शोक्तेः ॥ अपत्ये यत्तादृगिति ॥ ३ ॥ अपत्ये सीतायाम् । दुरितं अपवादरूपं पापम् । तेन पापेन विषक्तः विशेषेण सक्तः । पृथुः महान् । धारावाही अविच्छिन्नधारः । अत एव चिरेणापि बहुकाले गतेऽपि नवः इव स्थितः । क्रकचः 'करवत' इति महाराष्ट्राः । मन्युः न विरमति हि । 'मन्युर्दैन्ये क्रतौ क्रुधि' इत्यमरः ॥ ३ ॥ एवं नाम कष्टमिति वाक्यखण्डः । दुरासदं दुःखविशेषणम् । स्वयं स्फीतं यथा तथा पराकसान्तपनप्रभृतिभिः कृच्छ्ररूपैस्तपोभिरपि उपलक्षित इत्यर्थः । 'रसा रक्तादयः' इति, 'इन्द्रियाणि पृथिव्यादिपञ्चभूतानि धातवः' इति, 'अवष्टम्भाश्रयाधाराः' इति रुद्रशाश्वतहेमचन्द्राः ।

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१ 'तदयं' क–घ–व. २ 'ज्वलन्निव' ग–घ. ३ 'तपोभिः शोषितान्तःशरीरधातोरवष्टम्भ एव महानद्यापि...न पतति' न; 'धातुरनुपयुज्यमानः' ग–घ. ४ 'लोकाः प्रेत्य तेभ्यः' न.

प्रत्यग्र इव न मे दारुणो दुःखसंवेगः प्रशाम्यति । अयि मातर्देवयजनसम्भवे सीते ईदृशस्ते निर्माणभागः परिणतो येन लज्जया स्वच्छन्दमाक्रन्दितुमपि न शक्यते । हा पुत्रि भगवति वसुन्धरे सत्यमतिदृढासि ।

अनियतरुदितस्मितं विराज-
त्कतिपयकोमलदन्तकुड्मलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमंजु जल्पितं ते ॥ ४ ॥

त्वं वह्निर्मुनयो वसिष्ठगृहिणी गङ्गा च यस्या विदु-
र्माहात्म्यं यदि वा रघोः कुलगुरुर्देवः स्वयं भास्करः ।
विद्यां वागिव यामसूत भवती तद्वत्तु या देवतं
तस्यास्त्वद्दुहितुस्तथा विशसनं किं दारुणेऽमृष्यथाः ॥५॥

(नेपथ्ये) इत इतो भगवतीमहादेव्यौ

जनकः—(दृष्ट्वा) अये गृष्टिनोपदिश्यमानमार्गा भगवत्यरुन्धती । (उत्थाय) कां पुनर्महादेवीत्याह । (निरूप्य) हा हा कथमियं महाराजदशरथस्य धर्मदाराः प्रियसखी मे कौसल्या । क एतत्प्रत्येति सैवेयमिति

आसीदियं दशरथस्य गृहे यथा श्रीः
श्रीरेव वा किमुपमानपदेन सैषा ।

तथा च सुखलेशाभावाद्दुःखास्पदं देहः पतत्विति भावः ॥ ननु आत्मघातः क्रियतामत आह–अन्धेति । 'इतीत्थमेवमित्येवम्' इति चक्षूरूपः । प्रतिक्षणं परिभावनायाः तिरस्कारस्य । स्पष्टनिर्भासः अवभासः यस्मात् । प्रत्यग्रः नूतनः । भागः अंशः । येन कारणेन । अनियतसिति ॥ ४ ॥ कुड्मलाः मुकुलाः । कमलकं स्वार्थे कः । सरसिजं इति वा पाठः ॥ ४ ॥ दृढा निष्ठुरा ॥ त्वमिति ॥ ५ ॥ यदि संभावनायाम् । कुलगुरुर्वसिष्ठः । वाक् सरस्वती । तथा विशसनं मारणप्रत्याम्नायपरित्यागमित्यर्थः । अमृष्यथाः असहथाः इति यावत् ॥ ५ ॥ भगवती च देवी च भगवतीदेव्यौ । 'देवी कृताभिषेकायाम्' इत्यमरः । महादेवी इति भ्रान्तः पाठः । 'जगन्माता महादेवी शर्वाणी त्रिपुरेश्वरी' इत्यागमतन्त्रोक्त्या महादेवीति नाम्नः परदेवतायामेवोचिततया अन्यत्र संभवेऽपचारसंभवात् । 'पुंभूम्नि दाराः' इत्यमरः । प्रत्येति विश्वसिति ॥ आसीदियं दशरथस्येति ॥

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१ 'मुग्ध' व–घ.　२ 'शुद्धिं गतायाः' न.　३ 'एतां' न–क.

कष्टं वतान्यदिव दैववशेन जाता
दुःखात्मकं किमपि भूतमहो विपाकः ॥ ६ ॥
य एव मे जनः पूर्वमासीन्मूर्तो महोत्सवः ।
क्षते क्षारमिवासह्यं जातं तस्यैव दर्शनम् ॥ ७ ॥
(ततः प्रविशत्यरुन्धती कौसल्या कञ्चुकी च ।)

अरुन्धती—ननु ब्रवीमि द्रष्टव्यः स्वयमुपेत्यैव वैदेह इत्येष वः कुलगुरोरादेशः । अत एव चाहं प्रेषिता । तत्कोऽयं पदे पदे महाननध्यवसायः[3] ।

कञ्चुकी—देवि संस्तभ्यात्मानमनुरुध्यस्व भगवतो वसिष्ठस्यादेशमिति विज्ञापयामि ।

कौसल्या—ईरिसे काले मिहिलाहिवो मए दिट्ठव्वो त्ति समं जेव्व सव्वाइं दुक्खाइं समुब्भवन्ति । ता ण सक्कुणोमि उव्वट्टमाणमूलवन्धणं हिअअं पज्जवत्थावेदुम् । ईदृशे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव सर्वाणि दुःखानि समुद्भवन्ति । तन्न शक्नोम्युद्वर्तमानमूलवन्धनं हृदयं पर्यवस्थापयितुम् ।

अरुन्धती—अत्र कः सन्देहः ।

सन्तानवाहीन्यपि मानुषाणां
दुःखानि सम्बन्धिवियोगजानि ।

॥ ६ ॥ पदेन कलङ्केन । कष्टं खेदकारि । चिन्तात्मकं चिन्तास्वरूपम् । अन्यत् जगद्विलक्षणम् । किमपि भूतं जन्तुरिव जाता बतेत्यर्थः । 'कष्टं त्रिषु स्यात्खेदकारिणि' इत्यमरमाला । अत एव 'कष्टा रन्ध्रव्यथा कष्टश्च' इति मुरारिः । 'चिन्ता हृदयसन्तापः' इति, 'भूतं क्ष्मादौ च जन्तौ च' इति, 'वतानुकम्पने' इति हैमविश्वहलायुधाः । अहो विपाकः विरुद्धपरिणाम इति यावत् । अत्र बुधाबुधास्तावदवगमनभ्रान्तिभ्यां शिरसि दोलायन्ते ॥ ६ ॥ य एव मे जन इति ॥ ७ ॥ जनः कौसल्या । 'स्त्रीपुंसौ कथयेज्जनः' इति काव्यदीपिकायां दण्डी व्याजहार ॥ ७ ॥ गुरोर्वसिष्ठस्य । अध्यवसायः निश्चयः । पदे पदे इत्यनेन प्रतिक्षणं भिन्नभिन्न इति व्यज्यते । संस्तभ्य स्थिरीकृत्य । अनुरुध्यस्व अनुवर्तस्व ॥ ईदृशे काले मिथिलाधिपो मया द्रष्टव्य इति सममेव सर्वदुःखानि समुद्भवन्ति । तस्मान्न शक्नोमि उद्वर्तमानमूलवन्धनं हृदयं व्यवस्थापयितुम् । समं युगपत् । उद्वर्तमानं चेष्टमानं मूल-

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१ 'विकारः' न. २ इतःपूर्वं 'अयमपरः पापो दशाविपर्यासः' इत्यधिकं च-घ-पुस्तकयोः. ३ 'महानध्यवसायः' न-टी. ४ 'उव्वट्टमाण' च-घ. ५ 'सव्वन्धु' क-घ-च.

दृष्टे जने प्रेयसि दुःसहानि
स्रोतःसहस्रैरिव संप्लवन्ते ॥ ८ ॥

कौसल्या—कहं णु खु वच्छाए वहूए एवं गदे तस्सा पिदुणो राएसिणो मे मुहं दंसह्म । कथं नु खलु वत्साया वध्वा एवं गते तस्याः पित्रे राजर्षये मे मुखं दर्शयामः ।

अरुन्धती—एष वः श्लाघ्यसम्बन्धी जनकानां कुलोद्वहः ।
याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ॥ ९ ॥

कौसल्या—एसो सो महाराअस्स हिअणिव्विसेसो वच्छाए मे वहूए पिदा राएसी सीरद्धओ । हद्धी हद्धी सुमारिदह्मि अणिव्वेदरमणीए दिअसे । हा देव्व सव्वं तं णत्थि । एष स महाराजस्य हृदयनिर्विशेषो वत्साया मे वध्वाः पिता राजर्षिः सीरध्वजः । हा धिक् हा धिक् स्मारितास्मि अनिर्वेदरमणीयान्दिवसान् । हा दैव सर्वं तन्नास्ति ।

जनकः—(उपसृत्य) भगवत्यरुन्धति वैदेहः सीरध्वजोऽभिवादयते ।

बन्धनं गर्भग्रन्थिः यस्य । मूलबन्धनं 'काळिज' इति महाराष्ट्राः ॥ सन्तानवाहीन्यपीति ॥ ८ ॥ सन्तानं परम्परां दैर्घ्यं वा वहन्ति धरन्ति सन्तानवाहीनि । सम्बन्धिनो बान्धवाः । स्रोतसां स्रोतोऽम्बुसरणानाम् । 'पाझर' इति महाराष्ट्राः । संप्लवन्ते प्रवहन्तीति यावत् ॥ ८ ॥ कथं वत्साया मे वध्वा एवं गते तस्याः पित्रे राजर्षये मुखं दर्शयामः । 'वधूः स्नुषा' इति शब्दमाला । गते सतीत्यर्थः । दर्शयाम इति निर्वेदाद्बहुवचनम् । अत एव 'वयं तत्त्वान्वेषात्' इत्यसंख्याख्यातशाकुन्तले ॥ एष वः श्लाघ्य इति ॥ ९ ॥ 'वधूवराणां पितरो मिथस्सम्बन्धिनो मताः' इत्यगस्त्यः । जनकानां राज्ञाम् । उद्वहतीत्युद्वहः कुलस्य उद्वहः श्रेष्ठः । 'उद्वहः श्रेष्ठधुर्ययोः' इति यादवः । ब्रह्मणः तत्त्वस्य पारायणं उपदेशम् । जगौ चकार इति लाक्षणिकोऽर्थः । 'पारायणं तद्वदुपदेशः पारायणं' इति पद्माला । व्यधादिति च पाठः ॥९॥ कथमेष स महाराजस्य हृदयनिर्विशेषो वत्साया मे वध्वाः पिता राजर्षिः सीरध्वजः । हा धिक् हा धिक् संस्मृतास्मि अनिर्वेदरमणीयान् दिवसान् । हा दैव सर्वमेव तन्नास्ति ॥ यया पूतंमन्य इति ॥ १० ॥ यया

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१ 'हिअआणन्दो' (हृदयानन्दः) क–घ–व. २ 'संभाविदह्मि अणुवट्ठिदमहूसवे दिअहे' (सम्भावितास्म्यनुपस्थितमहोत्सवे दिवसे) व–घ.

यया पूतंमन्यो निधिरपि पवित्रस्य महसः
पतिस्ते पूर्वेषामपि खलु गुरूणां गुरुतमः ।
त्रिलोकीमङ्गल्या[1]मवनितल[2]लीनेन शिरसा
जगद्वन्द्यां देवीमुषसमिव वन्दे भगवतीम् ॥ १० ॥

अरुन्धती—[3]अक्षरं ते ज्योतिः प्रकाशताम् । स त्वां पुनातु देवः परो [4]रजसां य एष तपति ।

जनकः—आर्ये गृष्टे अप्य[5]नामयमस्याः प्रजापालकस्य मातुः ।

कञ्चुकी—(स्वगतम्) निरवशेषमतिनिष्ठुरमुपालब्धाः स्मः । (प्रकाशम्) राजर्षे अनेनैव मन्युना चिरपरित्यक्तरामभद्रमुखचन्द्रदर्शनां नार्हसि दुःखयितुमतिदुःखितां देवीम् । रामभद्रस्यापि दैवदुर्योगः कोऽपि । यत्किल समन्ततः प्रवृत्तबीभत्सकिंवदन्तीकाः पौरजानपदा नाग्निशुद्धिमन[6]ल्पकाः प्रतियन्तीति दारुणमनुष्ठितं देवेन ।

जनकः—(सरोषम्) आः कोऽयमग्निर्नामास्मत्प्रसूतिपरिशोधने । कष्टमेवंवादिना जनेन रामभद्रपरिभूता अपि वयं पुनः परिभूयामहे ।

अरुन्धती—(निश्वस्य ।) एवमेतत् । अग्निरिति वत्सां प्रति परिलघून्यक्षराणि । सीतेत्येव पर्याप्तम् । हा वत्से

शिशुर्वा शिष्या वा यदसि मम तत्तिष्ठतु तथा
विशुद्धेरुत्कर्षस्त्वयि तु मम भक्तिं द्रढयति ।

भक्त्या उपसा च । आत्मानं पूतं मन्यते पूतंमन्यः । महसः ब्रह्मवर्चसस्य दीप्तेश्च । ते तव पतिः वसिष्ठः । अतिशयेन विशेषेण गुरुः गुरुतमः । त्रिलोक्याः मङ्गले साधुः मङ्गल्या तां भगवतीं त्वामित्यर्थः । 'स्त्रीनपुंसकयोरुपः' इति लिङ्गनिर्णयः । श्लोकोऽयं यथाकथञ्चिदुपःपक्षेऽप्युन्नेयः ॥ १० ॥ अक्षरं क्षराद्भिन्नम्, ज्योतिः सूर्यः । भङ्ग्यन्तरेणाह स इति। रजसां रजोगुणानाम् परः शत्रुः उपलक्षणमेतत् । तमसां चेति भावः । तया च दूरतरः परिशेषात् सत्त्वैकनिष्ठ इति फलितोऽर्थः । प्रजापालकस्य मातुरस्या इत्यन्वयः । मृषापवादकल्पकप्रजापालक इति परिहासोक्तिः । निरवशेषं निश्शेषं अतिनिष्ठुरं च यथा तथा । मन्युना कोपेन । दैवदुर्योगः ग्रहपीडा । अत एव 'तदा दुःखैर्न लिप्येरन्नलरामयुधिष्ठिराः' इति पौराणिकाः । प्रतीतिं विश्वासविषयां कुर्वन्तीत्यर्थः । दारुणं कर्म इति शेषः । परित्याग इति यावत् । परि-

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१ 'माङ्गल्याम्' न–क. २ 'लोलेन' च–घ. ३ 'परं' च–घ. ४ 'परोरजाः' च–घ. ५ 'अपि कुशलम्' च–घ. ६ 'नल्पकाः' च–घ. ७ 'जनपदाः' च–घ.

शिशुत्वं स्त्रैणं वा भवतु ननु वन्द्यासि जगतां
गुणाः पूजास्थानं गुणिषु न च लिङ्गं न च वयः ॥ ११ ॥

कौसल्या—अहो उम्मीलन्ति विअ वेअणाओ । अहो उन्मीलन्तीव वेदनाः । (इति मूर्छति)

जनकः—हा कष्टं किमेतत् ।

अरुन्धती—राजर्षे किमन्यत् ।

स राजा तत्सौख्यं स च शिशुजनस्ते च दिवसाः
स्मृतावाविर्भूतं त्वयि सुहृदि दृष्टे तदखिलम् ।
विपाके घोरेऽस्मिन्नथ खलु विमूढा तव सखी
पुरंध्रीणां चित्तं कुसुमसुकुमारं हि भवति ॥ १२ ॥

जनकः—हन्त हन्त सर्वथा नृशंसोऽस्मि संवृत्तः । यश्चिरस्य दृष्टान्प्रिय सुहृदः प्रियदारान्न स्निग्धं पश्यामि ।

स सम्बन्धी श्लाघ्यः प्रियसुहृदसौ तच्च हृदयं
स चानन्दः साक्षादपि च निखिलं जीवितफलम् ।
शरीरं जीवो वा यदधिकमतोऽन्यत्प्रियतरं
महाराजः श्रीमान्किमिव मम नासीद्दशरथः ॥ १३ ॥

भूताः सहसा परित्यागेनेति भावः ॥ शिशुर्वा शिष्या वेति ॥११॥ तथा दूरे इत्यर्थः । विशुद्धेस्तूत्कर्षः कर्ता । त्वयि विषये । 'भक्तिश्च निश्चय' इति त्रिकाण्डी । स्त्रैणं स्त्रीत्वम् । 'स्त्रैणं स्याद्भाववृन्दयोः' इति कपिलः । स्थानं आस्पदम् । गुणिनि गुणभाजि प्राणिनि । इदं सप्तमी सीतां प्रति संबोधनं च । लिङ्गं स्त्रीपुंनपुंसकम् । वयः इति 'तेजसां हि न वयस्समीक्ष्यते' इत्यस्य च्छायानुकरणमेतत् ॥ ११ ॥ अहो उन्मीलन्तीव वेदनाः ॥ स राजा तदिति ॥ १२ ॥ राजा दशरथः । आविर्भूतं चित्तारूढमिति यावत् । पुरन्ध्रीणां कुटुम्बिनीनाम् ॥ १२ ॥ 'चिरस्याद्याश्चिरार्थकाः' इत्यमरः । स सम्बन्धी श्लाघ्य इति ॥ १३ ॥ सुहृद् दशरथस्य असौ कौसल्या । साक्षात् प्रत्यक्षः । निखिलमिदमिति शेषः । जीवः असुधारणम् । अतः जीवादपीत्यर्थः । महाराजः इति प्रथमैकवचनम् । किमिव नासीत् पूर्वोक्तं सर्वम-

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१ 'जगतः' व. २ 'समुन्मूलअन्तीव' (समुन्मूलयन्तीव) न. ३ 'अस्मिन्न खलु न विमूढा' न; 'अस्मिन्नु खलु' व–व. ४ 'दारानस्निग्ध इव' न. ५ 'प्रियतमः' व–घ.

कष्टमियमेव सा कौसल्या।

यदस्याः पत्युर्वा रहसि परमं दूषितमभू-
दभूवं दम्पत्योः पृथगहमुपालम्भविषयः।
प्रसादे कोपे वा तदनु मदधीनो विधिरभू-
दलं वा तत्स्मृत्वा दहति यदवस्कन्द्य हृदयम्॥ १४॥

अरुन्धती—हा कष्टम्। अतिचिरनिरुद्धनिःश्वासनिष्यन्दं[1] हृदयमस्याः।

जनकः—हा प्रियसखि। (इति कमण्डलूदकेन सिञ्चति।)

कञ्चुकी—सुहृदिव प्रकटय्य सुखप्रदः[2]
प्रथममेकरसामनुकूलताम्।
पुनरकाण्डविवर्तनदारुणो
विधिरहो विशिनष्टि[3] मनोरुजम्॥ १५॥

कौसल्या—(आश्वस्य) हा वच्छे जाणइ कहिं सि। सुमरामि दे णव-विवाहलच्छीपरिग्गहेक्कमण्डनं पप्फुरन्तसुद्धविहसिदं मुद्धमुहपुण्डरीअं।

प्यासीदेवेत्यर्थः॥ १३॥ यदस्याः पत्युर्वेति॥ १४॥ अस्याः पत्युश्चेति ज्ञेयम्। परमं अधिकम् दूषितं प्रणयकलहः। उपालम्भस्य गर्हणायाः। विधिः समाधानप्रकारः मदधीनः ममायत्तः तत् चरितमिति शेषः। यच्चरितं कर्तृ, अवस्कन्द्य अभिनिपत्य॥ १४॥ हा कष्टमिति खेदातिशये। 'हा कष्टमस्मिन् जने' इत्यस्मद्व्याख्यातभोजचम्पौ। चिरनिरुद्धः निश्वासस्य निष्यन्दः निर्गमः यस्मिन्॥ सुहृदिव प्रकटय्येति॥ १५॥ प्रथमं आदौ। एकः मुख्यः रसः अभिनिवेशः प्रीतिर्वा यस्याम्। अनुकूलतां सर्वशुभानुकूल्यम्। प्रकटय्य प्रकटीकृत्य। पुनः पश्चात्। अकाण्डे अकाले अनुकूलताया निवर्तने प्रतिकूलतापादनविषये दारुणः। विशिनष्टि परिशिष्टां करोतीति यावत्। विधिर्दैवम्। 'पुनः पश्चात्' इति समासनिघण्टुः॥ १५॥ वत्से जानकि क्वासि क्वासि। स्मरामि ते नवविवाहलक्ष्मीपरिग्रहैकमङ्गलं स्फुरन्मुग्धमुखपुण्डरीकम्। अर्हत्कौमुदीचन्द्रचन्द्रिकासुन्दरैरङ्गैः पुनरप्युद्द्योतयोत्सङ्गम्। सर्वथा महाराज एवं भणति, एषा रघुकुलमहत्तराणां वधूरस्माकं पुनर्जनक (सुता) दुहितेव। पुण्डरीकमिति कथनं पुरुषेच्छायोग्यवयस्सूचकम्। 'यौवने पुरुषेच्छायां विरहे चाङ्गपाण्डिम्ना' इति सार्वभौमः। अत एव 'पाण्डि(म ?)निमग्नं वपुः' इति अस्मद्व्याख्यातविद्धसालभञ्जिका-

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१. 'निःश्वासनिष्ठुरं' व–घ. २ 'सुखप्रदाम्' न. ३ 'परिशिनष्टि विधिर्मनसो रुजम्' न.

आप्फुरन्तचन्दचन्दिमासुन्दरेहिं अङ्गेहिं पुणो वि मे जादे उज्जोएहि उच्छङ्गम्। सव्वदा महाराओ भणादि। एसा रहुउलमहत्तराणं वहू अह्माणं दु जणअसुदा दुहिदेव्व। हा वत्से जानकि कुत्रासि। स्मरामि ते नवविवाहलक्ष्मीपरिग्रहैकमण्डनं प्रस्फुरच्छुद्धविहसितं मुग्धमुखपुण्डरीकम्। आस्फुरच्चन्द्रचन्द्रिकासुन्दरैरङ्गैः पुनरपि मे जाते उद्द्योतयोत्सङ्गम्। सर्वदा महाराजो भणति एषा रघुकुलमहत्तराणां वधूरस्माकं तु जनकसुता दुहितैव।

कञ्चुकी—यथाह देवी।

> पञ्चप्रसूतेरपि तस्य राज्ञः
> प्रियो विशेषेण सुबाहुशत्रुः।
> वधूचतुष्केऽपि यथैव[2] शान्ता
> प्रिया तनूजास्य तथैव[3] सीता ॥ १६ ॥

याम्। अर्हन्त्यः पूज्याः अभिनन्दनीयाः याः कौमुदीचन्द्रचन्द्रिकाः तद्वत् सुन्दरैः लोभनीयैः, 'पूर्णिमायामयुग्मस्थानजनी कौमुदी मता। शेषयामद्वयस्था या ज्योत्स्ना सा चन्द्रिकोच्यते ॥' इति साहित्यमण्डने श्रीनाथः। चन्द्रः कर्पूरः। एतेन विविधपरिमलाङ्गी नायिकेयं सूचिता। 'सा नानादिव्यगन्धिनी' इति पद्मिनीप्रकरणे। पाटलगन्धीत्यादिवत्पदे क्षेत्रियश्च। मध्ये चन्द्रपदनिवेशः धोरणीसन्दर्भाय। च(न्दि)मा इति कवेः प्रमादः। 'चन्द्रिकायां म' इति विशेषानुशासनेन चन्दिमा इति वक्तव्यस्य साधीयस्त्वात्। 'चन्दिमासुन्दरेहिं इत्यविचारितरमणीयः पाठः। पौनरुक्त्यासङ्गतिक्रोडीकृतत्वात्। महत्तराणां पूर्वेषाम्। वधूः स्नुषा। अस्मिन् षष्टे केचिदव्युत्पन्नाः कूपपतिता इव रङ्ग(ट?)कुक्कुटाः कण्ठघोपातिशयमभिनयन्तीति दिक्॥ दुहितृत्वं समर्थयते पञ्चप्रसूतेरपीति ॥ १६ ॥ पञ्च प्रसूतयः प्रसवाः यस्य सीतया सहेति भावः ॥ 'औरसो मानितः क्रीतः पोषितः स्थापितोऽवितः। गृहीतो विधिनेत्याद्याः सद्भिरुक्ताः प्रसूतयः ॥' इति पुराणपद्धतेः। पञ्चप्रसूतेः विस्तृतप्रसवस्येति चार्थः। 'विस्तारे पञ्चशब्दः स्यात्संख्याभेदे प्रतारणे। व्यक्तौ च' इति धनञ्जयः॥ सुबाहुशत्रुः रामः। वधूचतुष्के स्नुषाचतुष्टयेऽपि,'चतुष्कं च चतुष्टयम्' इति द्विरूपः। यथा सीतेव मान्या तथैवास्य दशरथस्य सीतैवेति परामृश्यते। प्रिया तनूजा दुहितेत्यर्थः। तथा च दशरथस्य पुत्रेषु यथा रामः प्रियः तथा स्नुषासामान्या

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१ 'जणअसंवन्धेण दुहिहिआ जेव्व' घ—ध. २ 'यथा हि' च; 'तथैव मान्या' ब. ३ 'यथैव' न.

जनकः—हा प्रियसख महाराज दशरथ एवमसि सर्वप्रकारहृदयङ्गमः। कथं विस्मर्यसे ।

कन्यायाः किल पूजयन्ति पितरो जामातुराप्तं जनं
सम्बन्धे विपरीतमेव तदभूदाराधनं ते मयि ।
त्वं कालेन तथाविधोऽप्यपहृतः सम्बन्धबीजं च त-
द्धोरेऽस्मिन्मम जीवलोकनरके पापस्य धिग्जीवितम् ॥१७॥

कौसल्या—जादे जाणइ किं करोमि । दिढवज्जलेवपडिबद्धणिच्चल हद-जीविदं मं मन्दभाइणीं ण पडिच्चअदि । जाते जानकि किं करोमि । दृढवज्र-लेपप्रतिबद्धनिश्चलं हतजीवितं मां मन्दभागिनीं न परित्यजति ।

अरुन्धती—आश्वसिहि राजपुत्रि बाष्पविश्रामोऽप्यन्तरे कर्तव्य एव । अन्यच्च किं न स्मरसि यदवोचदृष्यशृङ्गाश्रमे युष्माकं कुलगुरुर्भवितव्यं तथे-त्युपजातमेव किं तु कल्याणोदर्कं भविष्यतीति ।

कौसल्या—कुदो अदिक्कन्दमणोरहाए मह एदं । कुतोऽतिक्रान्तमनोर-थाया ममैतत् ।

अरुन्धती—तत्किं मन्यसे राजपुत्रि मृषोद्यं तदिति । न हीदं सुक्षत्रि-येऽन्यथा मन्तव्यम् । भवितव्यमेव तेन ।

सीता । पद्मप्रसूतेरित्यत्र पद्मशब्दार्थद्वयचमत्कारेण पद्धतिन्यायबलेन च प्रिया दुहितैवेति भावः । अत्र पद्ये बहवो भ्रमन्ति, शिष्यगुणग्राहिणः प्रमाणम् ॥१६॥ कन्यायाः किल पूजयन्तीति ॥ १७ ॥ सम्बन्धे आवयोरिति शेषः । तत् पूजनम् । विपरीतं व्यस्तमेव । कथमित्यत आह—अभूदिति । आराधनं त्वत्कर्तृकं पूजनम् । मयि अभूत् । बीजं कारणं च अपहृतमि-त्यर्थः । तत् प्रसिद्धं सीतेत्यर्थः । बीजमिति ध्वनिः । तत् तस्मात् । घोरे इति चतुर्थचरणेनान्वयो योज्यः । जीवलोक एव नरकः ॥ १७ ॥ जाते जानकि किं करोमि । दृढवज्रलेपपरिबद्धमिव निश्चलं हतजीवितं मां मन्दभागिनीं (न) परित्यजति । विश्रामः विरतिः । अन्तरा मध्ये । कल्याणं उदर्कः यस्मिन् तत् । भवितव्यमित्यस्यानुषङ्गः । 'उदर्कः फलमुत्तरम्' इत्यमरः । कुतोऽतिक्रा-

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१ 'निर्दोऽप्यपहृतः' न-घ. २ 'लेवपडिअबन्धणिच्चलं' क-घ-न. ३ 'कुलगुरुस्तदुपजातमेव' च-घ. ४ 'भअवदि अदिक्कन्तो मणोरहो' (भगवति, अतिक्रान्तो मनोरथः) च-घ. ५ इदं नास्ति न-क-पुस्तकयोः.

आविर्भूतज्योतिषां ब्राह्मणानां
ये व्याहारास्तेषु मा संशयोऽभूत् ।
भद्रा ह्येषां वाचि लक्ष्मीर्निषिक्ता
नैते वाचं विप्लुतार्थां वदन्ति ॥ १८ ॥

(नेपथ्ये कलकलः । सर्वे आकर्णयन्ति ।)

जनकः—अये अद्य खलु शिष्टानध्ययन इत्यस्खलितं खेलतां बटूनां कलकलः ।

कौसल्या—सुलहसोक्खं दाव बालत्तणं होदि । (निरूप्य ।) अम्महे एदाणं मज्झे को एसो रामभद्दस्स कोमारलच्छीसरिसेहिं सावट्टम्भेहिं मुद्धललिदेहिं अङ्गेहिं अम्हाणं लोअणाइं सीअलावेदि । सुलभसौख्यं तावत् बालत्वं भवति । अहो एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः सावष्टम्भैर्मुग्धललितैरङ्गैरस्माकं लोचनानि शीतलयति ।

अरुन्धती—(अपवार्य सहर्षवाष्पम् ।) इदं नाम तद्भागीरथीनिवेदितरहस्य कर्णामृतम् । न त्वेवं विद्मः कतरोऽयमायुष्मतोः कुशलवयोरिति । (प्रकाशम् ।)

न्तमनोरथाया ममैतत् । 'क्षत्रिया क्षत्रियाण्यपि' इत्यमरः ॥ **आविर्भूतज्योतिषामिति** ॥ १८ ॥ **आविर्भूतं ज्योतिः** परं ब्रह्म येषु येभ्यो वा । **व्याहाराः** उक्तयः । **भद्रा** शुभा । **लक्ष्मीर्म**ङ्गलदेवतेत्युपलक्षणम् । सर्वदेवता इति सिद्धान्तः । 'अपि वा जीवितं जह्याम्' इति रामः । 'विप्रप्रसादाद्धरणीधरोऽहम्' इति, 'विजितेयं मही कृत्स्ना ब्राह्मणानां प्रसादतः ।' इति च कृष्णः । 'मूलं कृष्णो ब्रह्मणो ब्राह्मणाश्च' इति **महाभारते** । 'स मन्त्रो ब्राह्मणाधीनः' इत्यागमेषु । 'एता एव देवताः' इति श्रुतिश्च । इति दिक् ॥ **निषिक्ता** नियतं यथा तथा सिक्तेत्यर्थः । अनेन स्वतस्सिद्धेति विभाव्यते । **विप्लुतः** निरस्तः शब्दस्यार्थः फलपरिणामः यस्याम् ॥ १७ ॥ न विद्यते अध्ययनं यस्मिन् । **अस्खलितं** अकुण्ठितं यथा तथा । सुलभसौख्यमिदानीं बालत्वं भवति । अम्महे एतेषां मध्ये क एष रामभद्रस्य कौमारलक्ष्मीसदृशैः सावष्टम्भैः मुग्धललितैरङ्गैर्दारकोऽस्माकं लोचनानि शीतलयति ॥ 'अवष्टम्भस्तु संस्थानवि-

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१ 'विप्लुतां व्याहरन्ति' ब–घ. २ 'शिष्टानध्यायः' क–घ. ३ 'उत्तरं' क–ख–ग–च. ४ 'निवेदितं रहस्यकर्णामृतम्' न.

कुवलयदलस्निग्धश्यामः शिखण्डकमण्डनो
बटुपरिषदं पुण्यश्रीकः श्रियेव[1] सभाजयन् ।
पुनरपि शिशुर्भूतो[2] वत्सः स मे रघुनन्दनो
झटिति कुरुते दृष्टः कोऽयं दृशोरमृताञ्जनम् ॥ १९ ॥

कञ्चुकी—नूनं क्षत्रियब्रह्मचारी दारकोऽयमिति मन्ये ।

जनकः—एवमेतत् । तथा हि

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो
भस्मस्तोक[3]पवित्रलाञ्छनमुरो धत्ते त्वचं रौरवीम् ।
मौर्व्या मेखलया नियन्त्रितमधोवासश्च माञ्जिष्ठकं
पाणौ कार्मुकमक्षसूत्रवलयं दण्डोऽपरः पैप्पलः ॥ २० ॥

भगवत्यरुन्धति किमुत्प्रेक्षसे कुतस्त्योऽयमिति ।

अरुन्धती—अद्यैवागता वयम् ।

जनकः—आर्य गृष्टे अतीव मे कौतुकं वर्तते तद्भगवन्तं वाल्मीकिमेव गत्वा पृच्छ । इमं च बालकं ब्रूहि । वत्स केऽप्येते प्रवयसस्त्वां दिदृक्षव इति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

कौसल्या—किं मण्णेध एव्वं भणिदो आअमिस्सदित्ति । किं मन्यध्वे एवं भणित आगमिष्यतीति ।

जनकः—भिंद्येत[4] वा सद्वृत्तमीदृशस्य निर्माणस्य ।

शेषे गर्वतोपयोः' इति समासः । मुग्धललितैः मनोज्ञविलासैः । सहर्षेति—लावण्यदर्शनेन हर्षः म्राख (?) कपोलश्च इत्युत्कण्ठा ॥ कुवलयदलस्निग्ध इति ॥ १९ ॥ स्निग्धः मसृणः । श्रिया शोभया । सभाजयन् आनन्दयन् । अमृतमयाञ्जनम् ॥ १९ ॥ चूडाचुम्बितकङ्कपत्रमिति ॥२०॥ चूडा मौलिः चुम्बितः स्पृष्टः यैस्ते चूडाचुम्बिताः तादृशः कङ्कपत्राः बाणाः यस्मिन् । 'अभितः पार्श्वयोः' इति नन्दी । भस्म भसितं स्तोकः अल्पश्चासौ पवित्रः व्याघ्रनखः ताभ्यां लाञ्छितं 'उभयं बटुरक्षकम्' इत्यनुभवसिद्धम् । 'पवित्रं स्यात्पुंसि व्याघ्रनखे' इति धनञ्जयः । रुरुः कृष्णसारः तत्संबन्धिनीं रौरवीं उत्तरीयार्थमिति भावः । मेखलया च 'रशना च मेखला' इति पद्ममाला । 'पीतमाञ्जिष्ठौ' इति कपिलः । पैप्पलः पिप्पलसंबन्धी 'क्षत्रियाणां तु पैप्पलः

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१ 'श्रियेव' ग. २ 'भूत्वा' न. ३ 'स्तोम' प. ४ 'भिद्यते' म.

कौसल्या—(निरूप्य ।) कहं सविणअणिसामिदगिहिवअणो विसज्जिदइसिदारओ इदोऽहिमुहं पसरिदो जेव्व सो वच्छो । कथं सविनयनिशामितगृष्टिवचनो विसर्जितर्षिदारक इतोऽभिमुखं प्रसृत एव स वत्सः ।

जनकः—(चिरं निर्वर्ण्य ।) भोः किमप्येतत् ।

महिम्नामेतस्मिन्विनयशिशुतामौग्ध्यमसृणो
विदग्धैर्निर्ग्राह्यो न पुनरविदग्धैरतिशयः ।
मनो मे संमोहस्थिरमपि हरत्येष बलवा-
नयोधातुं यद्वत्परिलघुरयस्कान्तशकलः ॥ २१ ॥

लवः—(प्रविश्य ।) अज्ञातनामकमाभिजनान्पूज्यानपि नः स्वतः कथमभिवादयिष्ये । (विचिन्त्य ।) अयं पुनरविरुद्धः प्रकार इति वृद्धेभ्यः श्रूयते । (सविनयमुपसृत्य ।) एष वो लवस्य शिरसा प्रणामपर्यायः ।

अरुन्धतीजनकौ—कल्याणिन् आयुष्मान्भूयाः ।

कौसल्या—जाद चिरं जीव । जात चिरं जीव ।

अरुन्धती—एहि वत्स । (लवमुत्सङ्गे गृहीत्वात्मगतम् ।) दिष्ट्या न केवलमुत्सङ्गश्चिरान्मनोरथोऽपि मे सम्पूर्णः ।

कौसल्या—जाद इदो वि दाव एहि । (उत्सङ्गे गृहीत्वा ।) अम्महे ण केवलं दरविअसन्तणीलुप्पलसामलुज्जलेण देहबन्धेण कवलिदारविन्दकेसरकसाअकण्ठकलहंसणिणादघोहरदीहरेण सरेण अ रामभद्दं अणुहरदि । णं कठो-

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इति स्मृतेः ॥ २० ॥ प्रवयसः वृद्धाः । किमन्यैः । एवं भणित आगमिष्यतीति । वृत्तं चरित्रम् । कथं सविनयनिशमितकञ्चुकिवचनः विसर्जिताशेषपरिसरदारकः इतोमुखं प्रसृत एव वत्सः । दारकाः बटवः । प्रसृतः प्रचलितः । निर्वर्ण्य दृष्ट्वा । भो इति मनः प्रति संबोधनम् ॥ महिम्नामेतस्मिन्निति ॥ २१ ॥ एतस्मिन् बटे (बटौ ?) शिशिरे कुमार इति यावत् । मौग्ध्येन सौन्दर्येण । मसृणः स्निग्धः । विदग्धैः चतुरैः । नितरां ग्राह्यः निग्राह्यः वेद्यः । अविदग्धैः अचतुरैः, न वेद्य इत्यर्थः । महिम्नामतिशयः । किं तत आह—मन इति कर्म । 'प्रमादवैचित्त्ये च संमोहः' इति वररुचिः । अयोधातुं लोहधातुम् । परिलघुः सूक्ष्मः । शकलः खण्डः । 'यद्वत्तद्वद्यथा तथा' इति त्रिकाण्डशेषः । 'अयस्कान्तमणिशलाकिकेव लोहधातुम्' इति बाणकविकवनच्छायानुसरणमेतत् ॥ २१ ॥ अज्ञातानि नाम-

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१ 'विसज्जिदासेसपरिसदारओ' न. २ 'शिशिरः' न. ३ 'संमोहःस्थिर' च–व.

रक्कमलगब्भपम्हलो सरीरप्फंसो वि तारिसो जेव्व वच्छस्स । जाद पेक्खामि दाव दे मुहपुण्डरीअं । (चिबुकमुन्नमय्य निरूप्य सबाष्पाकूतम् ।) राएसि किं ण पेक्खसि णिउणं णिरूवअन्तं से मुहं वच्छाए वहूए मुहचन्देण संवदेदि जेव्व । जात इतोऽपि तावदेहि । अहो न केवलं दरविकसन्नीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकषायकण्ठकलहंसनिनाददीर्घदीर्घेण स्वरेण च रामभद्रमनुहरति । ननु कठोरकमलगर्भपक्ष्मलः शरीरस्पर्शोऽपि तादृश एव वत्सस्य । जात प्रेक्षे तावत्ते मुखपुण्डरीकम् । राजर्षे किं न प्रेक्षसे निपुणं निरूप्यमाणमस्य मुखं वत्साया वध्वा मुखचन्द्रेण संवदत्येव ।

जनकः—पश्यामि सखि पश्यामि ।

कौसल्या—अम्महे उम्मत्तीभूदं विअ मे हिअअं किंपि एदोमुहं विलवदि । अहो उन्मत्तीभूतमिव मे हृदयं किमपीतोमुखं विलपति ।

जनकः—

वत्सायाश्च रघूद्वहस्य च शिशावस्मिन्नभिव्यज्यते
संपूर्णप्रतिबिम्बितेव निखिला सैवाकृतिः सा द्युतिः ।
सा वाणी विनयः स एव सहजः पुण्यानुभावोऽप्यसौ
हा हा दैवं किमुत्पथैर्मम मनः पारिप्लवं धावति ॥ २२ ॥

कौसल्या—जाद अत्थि दे मादा सुमरसि वा तादं । जात अस्ति ते माता स्मरसि वा तातम् ।

लवः—नहि नहि ।

कौसल्या—तदो कस्स तुमं । ततः कस्य त्वम् ।

लवः—भगवतो वाल्मीकेः ।

कौसल्या—अयि जाद कहिदव्वं कहेहि । अयि जात कथयितव्यं कथय ।

क्रमाभिजात्यानि यैः येषां च परस्परमित्यर्थः । क्रमः परम्परा । 'आभिजात्यं तु वंशे च' इति लिङ्गानुशासनम् । प्रकारः विध्यन्तरम् । 'पर्यायोऽवसरे क्रमः' इत्यमरः ॥ जात चिरं जीव । जात इतोऽपि तावदेहि । अम्महे न केवलं दरविसृष्टनीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवलितारविन्दकेसरकषायकण्ठकलहंसघोषेण घर्घरानुनादनिर्भरदीर्घतरेण स्वरेण राममद्रमनुसरति । क-

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१ 'संवृत्तिः प्रति°' न. २ 'देवि' न.

लवः—एतावदेव जानामि ।

(नेपथ्ये) भो भोः सैनिकाः । एष खलु कुमारश्चन्द्रकेतुराज्ञापयति न केनचिदाश्रमाभ्यर्णभूमय आक्रमितव्या इति ।

अरुन्धतीजनकौ—अये मेध्याश्वरक्षाप्रसङ्गादुपागतो वत्सश्चन्द्रकेतुरद्य द्रष्टव्य इत्यहो सुदिवसः ।

कौसल्या—वच्छलक्खणस्स पुत्तओ आणवेदित्ति अमिदबिन्दुसुन्दराइं अक्खराइं सुणीअन्दि । वत्सलक्ष्मणस्य पुत्रक आज्ञापयतीत्यमृतबिन्दुसुन्दराण्यक्षराणि श्रूयन्ते ।

लवः—आर्य क एष चन्द्रकेतुर्नाम ।

जनकः—जानासि रामलक्ष्मणौ दाशरथी ।

लवः—एतावेव रामायणकथापुरुषौ ।

जनकः—अथ किम् ।

लवः—तत्कथं न जानामि ।

जनकः—तस्य लक्ष्मणस्यायमात्मजश्चन्द्रकेतुः ।

लवः—ऊर्मिलायाः पुत्रस्तर्हि मैथिलस्य राजर्षेर्दौहित्रः ।

अरुन्धती—(विहस्य ।) आविष्कृतं कथाप्रावीण्यं वत्सेन ।

जनकः—(विचिन्त्य ।) यदि त्वमीदृशः कथायामभिज्ञस्तद्ब्रूहि तावत्पृच्छामस्तेषां दशरथात्मजानां कियन्ति किंनामधेयान्यपत्यानि केषु केषु दारेषु प्रसूतानीति ।

लवः—नायं कथाप्रविभागोऽस्माभिरन्येन वा श्रुतपूर्वः

जनकः—किं न प्रणीत एव कविना ।

लवः—प्रणीतो न प्रकाशितः । तस्यैव कोऽप्येकदेशः सन्दर्भान्तरेण[1] रसवानभिनेयार्थः कृतः । तं च स्वहस्तलिखितं मुनिर्भगवान्व्यसृजद्भगवतो भरतस्य मुनेस्तौर्यत्रिकसूत्रकारस्य ।

जनकः—किमर्थम् ।

लवः—स किल भगवान्भरतस्तमप्सरोभिः प्रयोजयिष्यतीति ।

जनकः—सर्वमिदमाकूततरमस्माकम्[2] ।

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१ 'प्रबन्धान्तरेण' न. २ 'आकूतकरम्' ब–घ.

लवः—महती पुनस्तस्मिन्भगवतो वाल्मीकेरास्था। यतः केषांचिदन्तेवासिनां हस्तेन तत्पुस्तकं भरताश्रमं प्रति प्रेषितम्। तेषामनुयात्रिकश्चापपाणिः प्रमादापनोदनार्थमस्मज्ज्ञाता प्रेषितः।

कौसल्या—जाद भादावि दे अत्थि। जात भ्रातापि तेऽस्ति।

लवः—अस्त्यार्यः कुशो नाम।

कौसल्या—जेट्ठोत्ति भणिदं होदि। ज्येष्ठ इति भणितं भवति।

लवः—एवमेतत्। प्रसवक्रमेण स किल ज्यायान्।

जनकः—किं यमजावायुष्मन्तौ।

लवः—अथ किम्।

जनकः—वत्स कथय कथाप्रबन्धस्य कीदृशः पर्यन्तः।

लवः—अलीकपौरापवादोद्विग्नेन राज्ञा निर्वासितां देवीं देवयजनसम्भवां सीतामासन्नप्रसववेदनामेकाकिनीमरण्ये लक्ष्मणः परित्यज्य प्रतिनिवृत्त इति।

कौसल्या—हा वच्छे मुद्धचन्दमुहि को दाणिं दे सरीरकुसुमस्स झत्ति देव्वदुव्विलासपरिणामो एकलिआए निवडिदो। हा वत्से मुग्धचन्द्रमुखि क इदानीं ते शरीरकुसुमस्य झटिति दैवदुर्विलासपरिणाम एकाकिन्या निपतितः।

ठोरः कमलगर्भपक्ष्मलः शिशिरस्पर्शोऽपि तादृश इति शेषः। तं एकदेशम्। आतङ्कः पीडा। तस्मिन् भरताचार्ये। आस्था अभिनिवेशः प्रीतिर्वा। अमीषां दृश्यमानानामिति ध्वनिः। आश्रमं उद्दिश्येति शेषः। आश्रमं प्रतीति वा पाठः। अनुयात्रिकः अनुप्रस्थानदक्षः। भ्राताऽपि तेऽस्ति। आर्यपदस्वारस्यादाह—जेट्ठ इति। ज्येष्ठ इति गणितं (भणितं ?) भवति। 'ज्येष्ठस्तु मासभेदे च पूर्वजे च' इति नन्दी। मासभेदे तु ज्येष्ठ एवेति केचित्। तन्न, त्रिज्येष्ठमित्यत्र विरोधात्। अत एव ज्येष्ठो ज्येष्ठश्चेति द्विरूपेभिधानात्। मासभेदे ज्येष्ठोऽपीति नन्दार्जुनो व्याचकारेति दिक्॥ 'परिपाटिरनुक्रमः' इत्यमरः। प्रसवक्रमात्, 'अनुजः पूर्वजो ज्येष्ठस्त्वनुजो यमलौ यमौ' इति वस्तुनिर्णयः। कथायाः चरितस्य। प्रबन्धः गु(म्फ)नम्। 'प्रबन्धो गुम्फने ग्रन्थे' इति शब्दमाला। पर्यन्तः पूर्तिः॥ हा वत्से मुग्धचन्द्रमुखि क इदानीं ते कुसुमभूतस्य शरीरस्य झटिति दैवदुर्विलासपरिणामः एकाकिन्या निपतितः। 'एकलिआ' इति

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१ 'प्रमादच्छेदनार्थम्' न; 'अप्रमादार्थम्' घ. २ '°प्रपञ्चस्य' न. ३ '°ि-यान्' न. ४ 'पौरप्रवादोद्वेगेन' ब—घ.

जनकः—हा वत्से

नूनं त्वया परिभवं च वनं च घोरं
तां च व्यथां प्रसवकालकृतामवाप्य ।
क्रव्याद्गणेषु परितः परिवारयत्सु
संत्रस्तया शरणमित्यसकृत्स्मृतोऽस्मि ॥ २३ ॥

लवः—(अरुन्धतीं प्रति) आर्ये कावेतौ ।

अरुन्धती—इयं कौसल्या । अयं च जनकः ।

लवः—(सबहुमानखेदकौतुकं पश्यति ।)

जनकः—अहो निर्दयता दुरात्मनां पौराणाम् । अहो रामस्य राज्ञः क्षिप्रकारिता ।

एतद्वैशसवज्रघोरपतनं शश्वन्ममोत्पश्यतः
क्रोधस्य ज्वलितुं झटित्यवसरश्चापेन शापेन वा ।

कौसल्या—(सभयकम्पम्) भअवदि परित्ताहि परित्ताहि । पसादेहि कुविदं राएसिम् । भगवति परित्रायस्व परित्रायस्व । प्रसादय कुपितं राजर्षिम् ।

लवः—एतद्धि परिभूतानां प्रायश्चित्तं मनस्विनाम् ।

अरुन्धती—राजन्नपत्यं रामस्ते पाल्याश्च कृपणा जनाः ॥२५॥

देशीयशब्दः । 'एकली' इति महाराष्ट्राः । नूनं त्वया परिभवमिति ॥ २३ ॥ परिभवं परित्यागरूपतिरस्कारम् । क्रव्याद्गणेषु मांसाशनसङ्घेषु । चद्वयमधिकम् । कालेति ध्वनिः ॥ २३ ॥ कथाप्रविष्टाविति बहुमानः । कथं दीनाविति खेदः । दैवात्पश्यामीति कौतुकम् । क्षिप्रेति अविचार्य शीघ्रकारितेति यावत् ॥ एतद्वैशसवज्रघोरमिति ॥ २४ ॥ वैशसमेव वज्रं तस्य । घोरपतनं दारुणपातः । 'अप्रिये द्रोहे त्वपवादे च वैशसम्' इति सारस्वतः । शश्वत् मुहुः । उत्पश्यतः उत्प्रेक्षमाणस्य । विचारयत इति यावत् । मम क्रोधस्य चापेन शापेन वा करणेन झटिति ज्वलितुमवसरः समयः ॥ भगवति परित्रायस्व । प्रसादय कुपितं राजर्षिम् ॥ एतद्धि परिभूतानामिति ॥ २५ ॥ एतत् प्रदानमित्यर्थः । अपत्यं पुत्रः । यथा दशरथस्य सीता दुहिता तथा तव रामः पुत्र

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१ 'नवं' ब–घ. २ 'स्मृतोऽहन्' न. ३ 'दुर्मर्यादता' ब–घ. ४ 'धगित्यव०' क–घ–ब. ५ एतदरुन्धतीवाक्यं ब–घ–पुस्तकयोः.

जनकः—शान्तं वा रघुनन्दने तदुभयं यत्पुत्रभाण्डं हि मे
भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः॥ २४ ॥

(प्रविश्य ।) संभ्रान्ता बटवः—कुमार कुमार अश्वोऽश्व इति कोऽपि भूतविशेषो जनपदेष्वनुश्रूयते सोऽयमधुनास्माभिः प्रत्यक्षीकृतः ।

लवः—अश्व इति पशुसमाम्नाये साङ्ग्रामिके च पठ्यते । तद्ब्रूत कीदृशः ।

बटवः—श्रूयताम् ।

पश्चात्पुच्छं वहति विपुलं तच्च धूनोत्यजस्रं
दीर्घग्रीवः स भवति खुरास्तस्य चत्वार एव ।
शष्पाण्यत्ति प्रकिरति शकृत्पिण्डकानाम्रमात्रा-
न्किं वाऽऽख्यातैर्व्रजति स पुनर्दूरमेह्येहि यामः ॥ २६ ॥

(इत्यजिने हस्तयोश्चाकर्षन्ति ।)

लवः—(सकौतुकापराधविनयम् ।) आर्याः पश्यत पश्यत । एभिर्नीतोऽस्मि । (इति त्वरितं परिक्रामति ।)

अरुन्धतीजनकौ—पूरयतु कौतुकं वत्सः ।

कौसल्या—अरण्णगब्भरूवालावेहिं तुह्ये तोसिदा अह्ये अ । भअवदि

इति भावः । 'कृपणः क्षुद्रः' इत्यमरः ॥ २५ ॥ शान्तं गतमिति यावत् । क्षान्तमिति च पाठः । न दधे न दधामि । यत् यस्मात् । तत् प्रसिद्धम् । उभयं सीतारामौ । मे मम । पुत्री च पुत्रश्च पुत्रौ तावेव भाण्डं पुत्रभाण्डम् । 'भाण्डं मूलवणिग्धने' इति कपिलः । वणिजा मूलधनं यथा रक्ष्यते तथा मया सीतारामौ रक्षणीयौ इति भावः । ननु अपवादकल्पकेषु जनेषु कोपो युक्त इत्याशङ्क्य सोऽपि दयनीय इत्यत्र हेतुमाह—भूयिष्ठेति । भूयिष्ठानि भूयांसि द्विजबालवृद्धविकलस्त्रैणानि यस्मिन् । विकलाः अङ्गहीनादयः । 'स्त्रैणं स्त्रीसमूहः' इति नन्दी ॥ २४ ॥ पशुसमाम्नाये पशुविधायकवेदे । साङ्ग्रामिके सङ्ग्रामसंबन्धिनि प्रकरणे इति शेषः । पश्चात्पुच्छं वहतीति ॥ २६ ॥ धूनोति कम्पयति । शष्पाणि बालतृणानि । आम्रमात्रान् आम्रप्रमाणान् । शकृत्पिण्डकान् मलगोलकान् ॥ २६ ॥ अश्वदर्शने कौतुकम्, सहसागमनप्रसक्तेरपराधः तत्क्षमापने वा सहजो वा विनयः । एवं सर्वतो यथोचितमूह्यम् ॥ एभिर्नीतोऽस्मीति विद्वत्कारेण सचमत्कारकथनाल्लवस्य गमने महानभिनिवेश इति बोध्यम् ॥ अरण्यगर्भा-

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१ 'तत्पुत्र°' घ-छ. २ 'व्याख्यानैः' न. ३ 'महत्कौतुकं वत्सस्य' न. ४ 'अरण्ण...अह्ये अ' एतन्नास्ति क-घ-च-पुस्तकेषु.

जाणामि एदं अणालोअअन्ती वञ्चिदा विअ ता अण्णदो भविअ पेक्खम्ह दाव पलाअन्तं दीहाउम् । अरण्यगर्भरूपालापैर्यूयं तोषिता वयं च । भगवति जानाम्येतमनालोकयन्ती वञ्चितेव । तदन्यतो भूत्वा प्रेक्षामहे तावत्पलायमानं दीर्घायुषम् ।

अरुन्धती—अतिजवेन दूरमतिक्रान्तः स चपलः कथं दृश्यते ।

(प्रविश्य ।) **कञ्चुकी**—भगवान्वाल्मीकिराह ज्ञातव्यमेतदवसरे भवद्भिरिति ।

जनकः—अतिगम्भीरमेतत्किमपि । भगवत्यरुन्धति सखि कौसल्ये आर्य गृष्टे स्वयमेव गत्वा भगवन्तं प्राचेतसं पश्यामः ।

(इति निष्क्रान्तो वृद्धवर्गः)

(प्रविश्य ।) **वटवः**—पश्यतु कुमारस्तदाश्चर्यम् ।

लवः—दृष्टमवगतं च । नूनमाश्वमेधिकोऽयमश्वः ।

वटवः—कथं ज्ञायते ।

लवः—ननु मूर्खाः पठितमेव हि युष्माभिरपि तत्काण्डम्[1] । किं न पश्यथ प्रत्येकं शतसंख्याः कवचिनो दण्डिनो निषङ्गिणश्च रक्षितारः, तत्प्रायमेव[2] बलमिदं दृश्यते । यदीह न प्रत्ययस्तद्गत्वा पृच्छत ।

वटवः—भो भोः किंप्रयोजनोऽयमश्वः परिवृतः पर्यटति ।

लवः—(सस्पृहमात्मगतम् ।) अये अश्वमेध इति नाम विश्वविजयिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रपरिभावी महानुत्कर्षनिकषः[3] ।

(भरूपा ?) लापैर्यूयं तोषिताः, वयं च सन्तोषिताः विस्मिताश्च । भगवति जानामि एतमनवेक्षमाणा वञ्चितेव तस्मादन्यतो भूत्वा पश्यामस्तावत्तं पलायमानं दीर्घायुषम् । अरण्यगर्भस्य वनमध्यस्य रूपं शोभा येन यस्माद्वा सोऽरण्यगर्भरूपो लवः । तस्य **लापैः** उक्तिभिरित्यर्थः । 'अमृतं बालभाषितम्' इति स्मरणात् । 'रूपमाकृतिसौन्दर्यशोभासु' इति संसारावर्तः । **एतं** लवम् । **कञ्चुकीति**—पूर्वं जनकेन वाल्मीकिं प्रति प्रेषितो यः स एवायमिति ज्ञेयम् । **आह** वदति । तदिति लवस्य वृत्तमिति विवेकः । अवसर एव ज्ञातव्यम्, न त्विदानीमिति भावः । **किमपीति** क्रमेण विशदीभविष्यतीति वाक्यशेषः । **शतं संख्या** येषां **निषङ्गिणः** तूणीधराः । **तत्प्रायमिति** । तेषां कवचिप्रमुखानां प्रायः भूमा यस्मिन् तत् तत्प्रायम् । 'प्रायो भूम्नि' इत्यमरः । **इदं** रक्षकसैन्यमिति यावत् । किं प्रयोजनं यस्य किंप्र-

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१ 'तत्काण्डे' क-घ-व. २ 'तत्प्रायमेवान्यदपि' व. ३ 'निष्कर्षः' क-घ-व.

(नेपथ्ये ।) योऽयमश्वः[1] पताकेयमथवा वीरघोषणा ।
सप्तलोकैकवीरस्य दशकण्ठकुलद्विषः ॥ २७ ॥

लवः—(सगर्वमिव[2] ।) अहो सन्दीपनान्यक्षराणि ।

वटवः—किमुच्यते । प्राज्ञः खलु कुमारः ।

लवः—भो भोः, तत्किमक्षत्रिया पृथिवी यदेवमुद्घोष्यते ।

(नेपथ्ये ।) रे रे महाराजं प्रति कुतः क्षत्रियाः ।

लवः—धिग्जाल्मान् ।

यदि ते[3] सन्ति सन्त्येव केयमद्य[4] विभीषिका ।
किमुक्तैरेभिरधुना[5] तां पताकां हरामि वः ॥ २८ ॥

भो भो वटवः परिवृत्य लोष्टैरभिघ्नन्तो नयतैनमश्वम् । एष रोहितानां मध्ये वराकश्चरतु ।

(प्रविश्य सक्रोधदर्पः)पुरुषः—धिक्चापलं किमुक्तवानसि । तीक्ष्णतरा[6] ह्यायुधीयश्रेणयः[7] शिशोरपि दृप्तां वाचं न सहन्ते । राजपुत्रश्चन्द्रकेतुर्दुर्दान्तः[8] । सोऽप्यपूर्वारण्यदर्शनाक्षिप्तहृदयो[9] न यावदायाति तावत्त्वरितमनेन तरुगहनेनापसर्पत ।

वटवः—कुमार कृतमनेनाश्वेन । तर्जयन्ति विस्फुरितशस्त्राः[10] कुमारमायुधीयश्रेणयः । दूरे चाश्रमपदमितस्तदेहि हरिणप्लुतैः पलायामहे ।

योजनः । स्पृहा समरेच्छा । ऊर्जस्वलः ऊर्जोतिशयान्वितः । सर्वे स्वस्मादितरे च ते क्षत्रियाः । निकषः शाणः, घर्षणसाधनशिला । 'सहाण' इति महाराष्ट्राः । योऽयमश्वः पताकेति ॥ २७ ॥ योऽश्वः अयं । इयमिति वीरघोषणायां च योज्यम् । 'वीरवादाभेटी वीरघोषणा' इति हैमः । अधो विद्यमानाः सप्तलोकाः ऊर्ध्वं च सप्त लोकाः आहत्य चतुर्दशभुवनानीति भावः ॥ २७ ॥ सन्दीपनानि सन्तापकारीणि इति यावत् । 'हीनसंबोधने तु रे' इत्यमरः । 'भयोत्पादनहेतुर्या प्रतिमा सा विभीषिका' इति केदारः । अभिघ्नन्तः पशुसाधारणमिति भावः । रोहितानां मृगशीर्षाणाम् । पृष्ठतः मध्ये वा । वराकः अधमः । पुरुषः राक्षससैन्यस्थ इति बोध्यम् । आयुधीयानां शस्त्राजीवानाम् । 'श्रेणिः श्रेणी' इति द्विरूपः ।

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१ 'अयमश्वः' क–घ–व. २ 'मन्यथमिव' व–व. ३ 'नो' न. ४ 'येयमन्या' घ–व. ५ 'किमुक्तैः संनिपत्यैव' च; 'किमुक्तैः शरसन्धानाम्' घ. ६ 'नीरसाः' क–घ–व. ७ 'आयुध' न. ८ 'अरिविमर्दनः' क–घ–च. ९ 'सोऽप्यपूर्वारण्य०' व–घ. १० 'विस्फारितशरासनाः' न.

लवः—(विहस्य) किं नाम विस्फुरन्ति शस्त्राणि । (इति धनुरारोपयन् ।)

ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्र-
मुद्गारिघोरघनघर्घरघोषमेतत् ।
ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्र-
जृम्भाविडम्बि विकटोदरमस्तु चापम् ॥ २९ ॥

(इति यथोचितं परिक्रम्य निष्क्रान्ताः सर्वे ।)

चतुर्थोऽङ्कः ।

'दुर्दाण्ड(न्त ?)श्चण्डविक्रमः' इति हेमचन्द्रः । **न परापतति** नाभिवर्तते । 'तरुभिर्गहनं कलिले वने' इति ध्वनिमञ्जरी । **प्लुतैः** उड्डीनविशेषैः **शस्त्राणि** आयुधानि । करुणरसातिशयेन चिरादतिसंकोचं वहन् कविः प्रकरणवशादेव वीररसाङ्कुरमुद्भावयति—**ज्याजिह्वया वलयितेति** ॥ २९ ॥ ज्यैव **जिह्वा** तया **वलयिते** आवेष्टिते **उत्कटे** मत्ते **कोटी** अग्रे एव **दंष्ट्रे** यस्य । **उत्ता(द्गा ?)री** उदयन् **घोरः** भयङ्करः **घनः** सान्द्रः **घर्घरः** घोषः यस्य । गम्भीरे घर्घर इति भावः । **विकटं** कुटिलं दुर्भरमिति यावत् । **उदरं** अन्तरालं यस्य । एतत् **चापम्** । 'धन्वकार्मुकचापानि' इति जयः । **ग्रासे** जगत्कवलने **प्रसक्तः** तत्परः । **हसन्** अट्टहासं कुर्वन् यः **अन्तकः** तस्य **वक्त्रमेव यन्त्रं** विभीषिकामुखम् तस्य **जृम्भा** तां विडम्बयतीति **विडम्बि** । 'जृम्भस्तु त्रिषु' इत्यमरः । **अस्तु** । तथा च 'एतेषामायुधीयानां शस्त्रविष्फारः मम ईदृशस्य चापस्य पुरतः कियानिति भाव इत्यलमतिविस्तरेण ॥ २९ ॥ इति महाराजपद + उत्तररामचरितसंजीवनाख्यटिप्पणे चतुर्थोऽङ्कः स्समाप्तः ॥

॥ इति चतुर्थोऽङ्कः ॥

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१ 'उद्गूरि' न. + प्रथमाङ्कटीकासमाप्तौ टीकाकृता यदात्मवृत्तं निवेदितं तदत्राप्यनुसन्धेयम् '

पञ्चमोऽङ्कः ।

(नेपथ्ये ।) भो भोः सैनिका जातं जातमवलम्बनमस्माकम् ।

नन्वेष त्वरितसुमन्त्रनुद्यमान-
प्रोद्वेल्लत्प्रजवितवाजिना रथेन ।
उत्खातप्रचलितकोविदारकेतुः
श्रुत्वा नः प्रधनमुपैति चन्द्रकेतुः ॥ १ ॥

(ततः प्रविशति सुमन्त्रसारथिना रथेन धनुष्पाणिः साद्भुतहर्षसंभ्रमश्चन्द्रकेतुः)

चन्द्रकेतुः—आर्य सुमन्त्र पश्य पश्य ।

किरति कलितकिंचित्कोपरज्यन्मुखश्री-
रविरतगुणगुञ्जत्कोटिना कार्मुकेण ।
समरशिरसि चञ्चत्पञ्चचूडश्चमूना-
मुपरि शरतुषारं कोऽप्ययं वीरपोतः ॥ २ ॥

अथ कविरिह पञ्चमाङ्के लवचन्द्रकेतुसंवादं वर्णयिष्यन् शाकुन्तलादिकृतिपयाङ्कस्थलवत् कथागाध्यन्याभावात्प्रवेशादिकमङ्गमन्तरेणैव चतुर्थाङ्कपूर्तिसन्नद्धलवसमारम्भसङ्गतिमसुध्यन्नेव तदनुरूपं, 'साक्षात्पात्रप्रवेशो वा नेपथ्याकाशभाषितैः' इति रूपकादर्शोक्तन्यायानुसारेण चन्द्रकेतुप्रवेशसूचनमङ्कुरयति— **नेपथ्ये** इति । **अस्माकमिति** अस्मत्सेनाया इति च पाठो साधीयांसौ । अस्मत्सैनिकानामिति भ्रान्तः पाठः । भो भोः सैनिका इति संबोधनासङ्गतेः ॥ कथमवलम्बनमित्याशङ्क्याह—**नन्वेष त्वरितेति** ॥ १ ॥ **सुमन्त्रेण नुद्यमानः** प्रेर्यमाणः । **प्रोद्वेल्लन्** कम्पमानः प्रकर्षेण **जविताः** संजातजवाः **वाजिनः** यस्य । तथा च नुद्यमानस्सन् प्रोद्वेल्लंश्चासौ प्रजवितवाजी च तेन रथेन उपलक्षितः । **उत्खाते प्रचलितः** तरलितः **कोविदार एव केतुः** ध्वजः यस्य । 'उत्खाते विषमे देशे' इति 'कोविदारे चमरुकः' इति **शब्दमालाधन्वन्तरी । सपदि** झटिति । 'बाले च युवराजे च कुमारः' इति संसारावर्तः । पूर्वार्धे यमकभङ्गः एकाक्षरप्रासः ॥ १ ॥ सुमन्त्रः सारथिः यस्मिन् ॥ **किरति कलितकिञ्चिदिति** ॥ २ ॥ **कलितः** प्राप्तश्चासौ **किञ्चित्कोपः** अल्पक्रोधः तेन **रज्यन्ती मुखश्रीः** यस्य । **प्रविततः गुणः** मौर्वी यस्य । घण्टाभिर्**गुञ्जन्ती** शब्दायमाना **कोटिः** यस्य । प्रवि-

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१ 'व्यावल्गत्प्रजवन' क-घ-च; 'प्रोद्वल्गद्' न. २ 'उद्घात' फ-घ-च.
३ 'अनवरतनिगुञ्जद्' घ-च; 'प्रवितत' टी.

आश्चर्यमाश्चर्यम् ।

मुनिजनशिशुरेकः सर्वतः सैन्यकाये
　नव इव रघुवंशस्याप्रसिद्धः प्ररोहः ।
दलितकरिकपोलग्रन्थिटङ्कारघोरै-
　ज्वलितशरसहस्रैः कौतुकं मे करोति ॥ ३ ॥

सुमन्त्रः—आयुष्मन्

अतिशयितसुरासुरप्रभावं
　शिशुमवलोक्य तथैव तुल्यरूपम् ।
कुशिकसुतमखद्विषां प्रमाथे
　धृतधनुषं रघुनन्दनं स्मरामि ॥ ४ ॥

चन्द्रकेतुः—मम त्वेकमुद्दिश्य भूयसामारम्भ इति हृदयमपत्रपते ।

अयं हि शिशुरेकको मदभरेण भूरिस्फुर-
　त्करालकरकन्दलीजटिलशस्त्रजालैर्बलैः ।

ततगुणं च तत् गुञ्जत्कोटि च । **चञ्चन्त्यः** चञ्चलाः पञ्च **चूडाः** संयतकेशाः यस्य । 'चञ्चत्पटैः केतुभिः' इति **मूकः** । **शरा एव तुषाराः** नीहाराः । **वीरस्य पोतः** अर्भकः । वीरश्चासौ वा । संप्रकोपादित्यत्र उपसर्गौ पादपूरकौ इति केचित् । वृथेत्यन्ये । हन्त कोपादिति वा पाठः ॥ २ ॥ **मुनिजनशिशुरिति** ॥ ३ ॥ **प्ररोहः** अङ्कुरः । **दलिताः** भेदिताः करिकपोलग्रन्थयः यैः । 'ग्रन्थिर्मर्मणि च' इति हैमः । टङ्काराः घोराः येषु । **दलितकरिकपोलग्रन्थय एव टङ्कारघोराः** सन्तः । **ज्वलिताश्च ते शराश्च** तेषाम् ॥ ३ ॥ **अतिशयितसुरासुरेति** ॥ ४ ॥ **अतिशयितः सुरासुरेभ्योऽपि प्रभावः** यस्य । **तथैव** रामस्येति भावः । **द्विषां** मारीचादीनाम् । **प्रमाथे** हिंसने ॥ ४ ॥ **अयं हि शिशुरिति** ॥ ५ ॥ **एककः** एकः । **भूरि स्फुरन्त्यः** वीरलक्ष्म्याः भूयः शोभमानाः **करालाः** दुष्प्रेक्षाः याः **करकन्दल्यः** करसंपुटानि तेषु **जटिलानि** निबिडानि **शस्त्राणां** आयुधानां **जालानि** समूहाः येषाम् । 'दुर्दर्शे करालः' इति, 'कदली संपुटे पुटे कन्दः' इति, 'जटिलो निबिडार्थः' इति हारावलीकपिलशब्दार्णवाः । **किङ्किणीभिः**

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१ 'संप्रकोपाद्' न–टी.　२ '°प्रसिद्धिप्ररोहः' न.　३ '°घोरं' च.　४ 'तत्रैव' व–घ.　५ 'इममेक°' व–च.　६ 'समरभारभूमि°' क–घ–च.　७ 'कलित' क–घ–च.

क्वणत्कनककिङ्किणीझणझणायितस्यन्दनै-
रमन्दमददुर्दिनद्विरदडामरैरावृतः ॥ ५ ॥

सुमन्त्रः—वत्स एभिः समस्तैरपि किमस्य किं पुनर्व्यस्तैः ।

चन्द्रकेतुः—आर्य त्वर्यतां त्वर्यताम् । अनेन हि महानाश्रितजनप्रमारोऽस्माकमारब्धः । तथा हि ।

आगर्जद्गिरिकुञ्जकुञ्जरघटानिस्तीर्णकर्णज्वरं
ज्यानिर्घोषममन्ददुन्दुभिरवैराध्मातमुज्जृम्भयन् ।
वेल्लद्भैरवरुण्डमुण्डनिकरैर्वीरो विधत्ते भुवं
तृप्यत्कालकरालवक्त्रविघसव्याकीर्यमाणामिव ॥ ६ ॥

सुमन्त्रः—(स्वगतम् ।) कथमीदृशेन सह वत्सस्य चन्द्रकेतोर्द्वन्द्वसंप्रहारमनुजानीमः । (विचिन्त्य ।) अथवा इक्ष्वाकुकुलवृद्धाः खलु वयम् । प्रत्युपस्थिते रणे च का गतिः ।

चन्द्रकेतुः—(सविस्मयलज्जासंभ्रमम् ।) हन्त धिक् । अपावृत्तान्येव सर्वतः सैन्यानि मम ।

क्षुद्रघण्टाभिः घणघणायिताः स्यन्दनाः रथाः येषाम् । अमन्दं महत् । मदा एव दुर्दिनं येषां ते च ते द्विरदाः गजाः तैः डामराणि उद्धतानि । दुर्दिनमिति नैल्यधाराक्षरणात्मकार्थद्वयाभिप्रायकम् । 'मेघच्छन्नेऽह्नि दुर्दिनम्' इति, 'उद्धते डामरं त्रिषु' इत्यमरविक्रमार्कौ । बलैः सैन्यैः । 'तुल्ययुद्धौ समभरः' इति नन्दी । आवृतः आक्रान्तः । सादिनोऽप्येतदन्तर्भूता इति भावः । शिशुरेकेति ध्वनिः ॥ ५ ॥ समस्तैर्मिलितैः । व्यस्तैः भिन्नैः । एभिः बलैः । आश्रितजनाः अनुचरलोकाः तेषां प्रमारः प्रकर्षेण मारणम् ॥ आगर्जद्गिरीति ॥ ६ ॥ आ समन्तात् । घटासु निस्तीर्णः अवतीर्णः । कर्णेभ्यः ज्वरः असभ्यत्वरूपः संतापः येन । विस्तीर्णं इति पाठे विशाल इत्यर्थः । आध्मातं पूरितम् । वेल्लदिति । 'अग्रद्वारुणदण्डानां अकबन्धं शिरोरुण्डम्' इति समासः । तृप्यन् यः कालः यमः तस्य करालवक्त्रस्य विघसेन । 'करालो दन्तुरे तुङ्गे' इति, 'विघसो भोजनशेषः' इत्यमरकेदारौ ॥ ६ ॥ संप्रहारं युद्धं । केति रणं कर्तव्यमेवेति भावः । लवस्य पराक्रमाधिक्याद्विस्मयलज्जासंभ्रमाः । अपावृत्तानि परावृत्तानि ।

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१ 'वर्तितैः' क-घ-च. २ 'प्रमाथः' क-घ-च. ३ 'आगुञ्जत्' घ-ग. ४ 'विस्तीर्णं' ग-घ. ५ 'ज्वरज्या०' न. ६ 'रण्ड' न. ७ 'तुपः' घ-च. ८ 'तृप्यद्' न-क.

सुमन्त्रः—(रथवेगमभिनीय ।) आयुष्मन्, एष ते वाग्विषयीभूतः स वीरः ।

चन्द्रकेतुः—(विस्मृतिमभिनीय ।) आर्य किमस्य नामधेयमाख्यातमाह्वायकैः ।

सुमन्त्रः—लव इति ।

चन्द्रकेतुः—भो भो लव महाबाहो किमेभिस्तव सैनिकैः ।
एषोऽहमेहि मामेव तेजस्तेजसि शाम्यतु ॥ ७ ॥

सुमन्त्रः—कुमार पश्य पश्य ।
विनिर्वर्तित एष वीरपोतः
पृतनानिर्मथनात्त्वयोपहूतः ।
स्तनयित्नुरवादिभावलीना-
मवमर्दादिव दृप्तसिंहशावः ॥ ८ ॥
(ततः प्रविशति धीरोद्धतपरिक्रमो लवः ।)

लवः—साधु राजपुत्र साधु । सत्यमैक्ष्वाकः खल्वसि । तदहं परागत एवास्मि ।

(नेपथ्ये महान्कलकलः ।)

लवः—(सावष्टम्भं परावृत्य ।) आः कथमिदानीं भग्ना अपि प्रतिनिवृत्य युद्धाभिसारिणः पर्यवष्टम्भयन्ति मां चमूपतयः । धिग् जाल्मान् ।
अयं शैलाघातक्षुभितवडवावक्त्रहुतभु-
क्प्रचण्डक्रोधार्चिर्निचयकवलत्वं व्रजतु मे ।
समन्तादुत्सर्पन्घनतुमुलहेलाकलकलः
पयोराशेरोघः प्रलयपवनास्फालित इव ॥ ९ ॥
(सवेगं परिक्रामति ।)

चन्द्रकेतुः—भो भोः कुमार ।

वागिति-संप्रति संलापाय सन्निकृष्ट इत्यर्थः । इतिकार आवा(बो?)धक इति त्रिकाण्डी ॥ विनिवर्तित एष इति ॥ ८ ॥ पृतना सेना । स्तनयित्नुः मेघः । अवमर्दः मर्दनम् शावः शिशुः ॥ ८ ॥ परागतः प्रतिनिवृत्यागत इति यावत् । 'अवष्टम्भो गर्वः' इति रत्नमाला । परितः स्थिरीभवतीति यावत् । मामुद्दिश्य । 'जाल्मोसमीक्ष्यकारी' इत्यमरः । अयं शैलाघात इति ॥९॥ आघातः आपट्टनम् । तेन क्षुभिता या वडवा, 'अश्वा वडवा' इत्य-

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१ 'आख्यायकैः' ब–घ. २ 'व्यपवर्तत' द–घ. ३ 'बल' ब–घ. ४ 'सेना' क–ब.

अत्यद्भुतादसि गुणातिशयात्प्रियो मे
तस्मात्सखा त्वमसि यन्मम तत्तवैव।
तत्किं निजे परिजने कदनं करोषि
नन्वेष दर्पनिकषस्तव चन्द्रकेतुः ॥ १० ॥

लवः—(सहर्षसंभ्रमं परावृत्य ।) अहो महानुभावस्य प्रसन्नकर्कशा वीरवचनप्रयुक्तिर्विकर्तनकुलकुमारस्य । तत्किमेभिरेनमेव तावत्सम्भावयामि । (पुनर्नेपथ्ये कलकलः ।)

लवः—(सक्रोधनिर्वेदम् ।) आः कदर्थितोऽहमेभिर्वीरसंवादविघ्नकारिभिः पापैः । (तदभिमुखं परिक्रामति ।)

चन्द्रकेतुः—आर्य आर्य दृश्यतां द्रष्टव्यमेतत् ।

दर्पेण कौतुकवता मयि बद्धलक्ष्यः
पश्चाद्बलैरनुसृतोऽयमुदीर्णधन्वा ।
द्वेधा समुद्धतमरुत्तरलस्य धत्ते
मेघस्य माघवतचापधरस्य लक्ष्मीम् ॥ ११ ॥

सुमन्त्रः—कुमार एवैनं द्रष्टुमपि जानाति । वयं तु केवलं परवन्तो विस्मयेन ।

चन्द्रकेतुः—भो भो राजानः ।

संख्यातीतैर्द्विरदतुरगस्यन्दनस्थैः पदाता-
वत्रैकस्मिन्कवचनिचितैर्मेध्यचर्मोत्तरीये ।
कालज्येष्ठैरभिनवतवयःकाम्यकाये भवद्भि-
र्योऽयं बद्धो युधि समभरस्तेन धिग्वो धिगस्मान् ॥ १२ ॥

लवः—(सोन्माथम् ।) आः कथमनुकम्पते नाम । (विचिन्त्य ।) भवतु । कालहरणप्रतिषेधाय जृम्भकास्त्रेण तावत्सैन्यानि संस्तम्भयामि । (इति ध्यानं नाटयति ।)

मरः । निचयः समूहः । 'अतुलं (तुमुलं?) रणसङ्कुले' इति, 'हेला विलासः' इति, 'ओघः प्रवाहजवयोः' इति चामरः । आस्फालितः उद्धूतः ॥ ९ ॥ अत्यद्भुतादसीति ॥ १० ॥ कदनं व्यापादनम् ॥ १० ॥ कदर्थितः व्यर्थीकृत इति यावत् ॥ दर्पेण कौतुकवतेति ॥ ११ ॥ उदीर्णं उद्धृतम् । माघवतं ऐन्द्रम् । लक्ष्मीं शोभाम् ॥ ११ ॥ परवन्तः पराधीनाः । संख्यातीतैरिति ॥ १२ ॥ 'पदाताः पदातयः' इत्यमरः । तत्र तस्मिन् क्वे । निचितैः । 'कालो वत्सरेऽपि' इति केशवः । अपरं चाल्यं । तेन

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१ 'नन्द' न. २ 'अपरवयसि स्यातिकामैः' न. ३ 'परिकरः' इति क-घ-प.

सुमन्त्रः—तत्किमकस्मादस्मत्सैन्यघोषः प्रशाम्यति ।

लवः—पश्याम्येनमधुना प्रगल्भम् ।

सुमन्त्रः—(ससंभ्रमम् ।) वत्स मन्ये कुमारकेणानेन जृम्भकास्त्रमामन्त्रितमिति ।

चन्द्रकेतुः—अत्र कः सन्देहः ।

व्यतिकर इव भीमस्तामसो वैद्युतश्च
प्रणिहितमपि चक्षुर्ग्रस्तमुक्तं हिनस्ति ।
अथ लिखितमिवैतत्सैन्यमस्पन्दमास्ते
नियतमजितवीर्यं जृम्भते जृम्भकास्त्रम् ॥ १३ ॥

आश्चर्यमाश्चर्यम् ।

पातालोदरकुञ्जपुञ्जिततमःश्यामैर्नभो जृम्भकै-
रुत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः ।
कल्पाक्षेपकठोरभैरवमरुद्व्यस्तैरवस्तीर्यते
मीलन्मेघतडित्कडारकुहरैर्विन्ध्याद्रिकूटैरिव ॥ १४ ॥

सुमन्त्रः—कुतः पुनरस्य जृम्भकाणामागमः स्यात् ।

चन्द्रकेतुः—भगवतः प्राचेतसादिति मन्यामहे ।

सुमन्त्रः—वत्स नैतदेवमस्त्रेषु विशेषतो जृम्भकेषु । यतः ।

सम (भ ?)रेण तुल्यवुद्धा ॥ १२ ॥ उन्मादः चित्तविभ्रमः । कालहरणं विलम्बः । तस्य प्रतिषेधः निषेधः । अकस्मात् अहेतोः । सहसा वा । एनं चन्द्रकेतुम् । परिहासोक्तिरियम् । तदेव स्पष्टयति—व्यतिकर इव भीम इति ॥ १३ ॥ भीमः घोरः तमसोऽयं तामसः । विद्युतः अयं वैद्युतः । व्यतिकरः संबन्धः । प्रणिहितं प्रणिधानगतं विपर्यैकनिष्ठमपीति यावत् । चक्षुः कर्म । ग्रस्तमुक्तं तामसो व्यतिकरः ग्रस्तं सत् स्वने(?)त्युभयत्र शेषः । वैद्युतः मुक्तं सत् हिनस्ति चेति बोध्यम् । अस्पन्दं निश्चलम् । आस्ते तस्मादिति शेषः ॥ १३ ॥ पातालोदरेति ॥ १४ ॥ पातालेति श्यामत्वातिशयद्योतकम् । जृम्भकैः जृम्भकास्त्रैः । पूजायां बहुत्वम् । 'रीतिः स्त्रियामारकूटं' इति, 'कडारः कपिलः' इति चामरः । आरकूटं 'पित्तल' इति महाराष्ट्राः । ज्योतिर्वत् ज्वलन्ती दीप्तिः येषां तानि । कल्पः प्रलयः तस्य आक्षेपे आग्रहे । दारुणमरुता व्यस्तैः भिन्नैः । तडिद्भिः कडाराणि कुहराणि बिलानि येषां ते । कूटैः शिखरैरिव । अवस्तीर्यते

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१ 'अमित' क. २ 'अभिस्तीर्यते' न; 'अवास्तीर्यते' प.

कृशाश्वतनया ह्येते कृशाश्वात्कौशिकं गताः ।
अथ तत्संप्रदायेन रामभद्रे स्थिता अपि ॥ १५ ॥

चन्द्रकेतुः—अपरेऽपि प्रचीयमानसत्त्वप्रकाशाः स्वयं सर्वं मन्त्रदृशः पश्यन्ति ।

सुमन्त्रः—वत्स सावधानो भव । परागतस्ते प्रतिवीरः ।

कुमारौ—(अन्योन्यं प्रति ।) अहो प्रियदर्शनः कुमारः । (सस्नेहानुरागं निर्वर्ण्य ।)

यदृच्छासंवादः किमु किमु गुणानामतिशयः
पुराणो वा जन्मान्तरनिविडबद्धः परिचयः ।
निजो वा सम्बन्धः किमु विधिवशात्कोऽप्यविदितो
ममैतस्मिन्दृष्टे हृदयमवधानं रचयति ॥ १६ ॥

सुमन्त्रः—भूयसा जीविधर्म एष यद्रसमयी कस्यचित्कचित्प्रीतिः, यत्र लौकिकानामुपचारस्तारामैत्रकं चक्षूराग इति । तमप्रतिसंख्येयमनिबन्धनं प्रेमाणमामनन्ति ।

आस्तीर्यते ॥ १४ ॥ आगमः प्राप्तिः । एते जृम्भकादयोऽस्त्रविशेषाः ॥ कृशाश्वतनया इति ॥ १५ ॥ कृशाश्वस्य ऋषेः । तस्मात् कौशिकात् । संप्रदायेन शिष्यक्रमेण । एकपदमेतत् ॥ १५ ॥ परं भृशम् । उपेति वर्धमानव्यस्याश्चर्य(?) 'प्रकाशोऽतिप्रसिद्धेऽपि' इत्यमरः । 'ऋषियोगी च मन्त्रकृत्' इति लिङ्गानुशासनम् । स्वयं सर्वं पश्यन्ति । एतेन कृशाश्वकौशिकादिवत् प्राचेतसादीनामपि अस्त्रप्रवर्तकत्वप्रसक्तिरुक्ता भवतीत्यवधेयम् । ते तुभ्यम् । कुमारौ लवचन्द्रकेतू ॥ यदृच्छासंवाद इति ॥ १६ ॥ यदृच्छया स्वैरम् संवादः संलापः किमु । निजः नित्यः परिचयो वेति पूर्वेण योज्यम् । अविदितः संबन्धः किमु । कुत एवमत आह—ममेति । अवधानं अनन्यवृत्तित्वम्, कर्म । हृदयं परवशीभवतीति भावः ॥ १६ ॥ 'द्रवे रसः' इत्यमरः । प्रीतिरिति यत् एष धर्म इत्यन्वयः । यत्र प्रीतिविषये । लौकिकानां वैदिकमार्गानभिज्ञानाम् । उपचारः आदरणमात्रमित्यर्थः ॥ अथ वैदिकमर्थं विवृणोति—तारेति । तारैव तारका । 'तारकाक्ष्णः कनीनिका' इति 'मैत्रं मैत्री च सख्यं च' इत्यमररत्नकारौ । चक्षुषोः रागः । न रागः उभयत्र दर्शनं लक्ष्यते । तत् प्रसिद्धम् । अप्रतिसन्धेयं अवधनीयम् । निबन्धनं शास्त्रम् ।

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१ 'गृशाश्व' न. २ 'परमोपचीयमान' प-च. ३ '०गतः प्रवीरः' फ-प-ष. ४ 'किमु गुणगणानाम्' न. ५ 'बन्धः' व-प. ६ 'भूयसां जीविनामेष धर्म एष यत्र रसमयी' न. ७ 'व्यापारः' प. ८ 'तदप्रतिसंख्येयनिबन्धनं प्रमाणम्' म

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया।
स हि स्नेहात्मकस्तन्तुरन्तर्भूतानि सीव्यति ॥ १७॥

कुमारौ—(अन्योन्यमुद्दिश्य ।)

एतस्मिन्मसृणितराजपट्टकान्ते
मोक्तव्याः कथमिव सायकाः शरीरे।
यत्प्राप्तौ मम परिरम्भणाभिलाषा-
दुन्मीलत्पुलककदम्बमङ्गमास्ते ॥ १८ ॥

किं त्वाक्रान्तकठोरतेजसि गतिः का नाम शस्त्रं विना
शस्त्रेणापि हि तेन किं न विषयो जायेत यस्येदृशः।
किं वक्ष्यत्ययमेव युद्धविमुखं मामुद्यतेऽप्यायुधे
वीराणां समयो हि दारुणरसः स्नेहक्रमं बाधते ॥ १९ ॥

सुमन्त्रः—(लवं निर्वर्ण्य सास्रमात्मगतम् ।) हृदय किमन्यथा परिप्लवसे।

मनोरथस्य यद्बीजं तद्दैवेनादितो हृतम्।
लतायां पूर्वलूनायां प्रसवस्योद्भवः कुतः ॥ २० ॥

चन्द्रकेतुः—अवतराम्यार्य सुमन्त्र स्यन्दनात्।

प्रमाणमामनन्ति। वैदिका इति शेषः। 'प्रतिसन्धानाम(म?)तिसन्धानं द्वे वञ्चनार्थके' इति रुद्रः ॥ अहेतुः पक्षपात इति ॥ १७ ॥ पक्षपातः ममता। मैथिलीपक्षपातेनेत्यस्मद्व्याख्यातचम्पौ। प्रतिक्रिया आक्षेपः स पक्षपातः प्रेमस्वरूपम्। सूत्रं कर्तृ। भूतानि प्राणिनः कर्म। अन्तः आत्मनि सीव्यति स्यूतान् करोतीत्यर्थः ॥ १७ ॥ एतस्मिन्मसृणितेति ॥ १८ ॥ मसृणितं च तत् राजपट्टाय साम्राज्याय कान्तं मनोज्ञं तस्मिन्। यस्य शरीरस्य। प्राप्तौ लाभे। उन्मीलत्पुलकानां कदम्बं समूहः यस्मिन्। उन्मीलन्ति पुलका एव कदम्बानि नीपपुष्पाणि यस्मिन्निति वा। 'अङ्कं वपुष्यवयवे' इति रत्नाकरः ॥ १८ ॥ ननु यथेच्छमालिङ्गयतां, मास्तु शस्त्रयुद्धम्, अस्तु वा बाहुयुद्धम्, इत्याशङ्क्याह किन्त्वाक्रान्तेति ॥ १९ ॥ किन्तु आक्रान्ताः अभिभूताः कठोरतेजसः शूराः येन तस्मिन् लव इति यावत्। यस्य शस्त्रस्य यस्य ममेति वा शेषः। ईदृश इति षष्ठीप्रथमैकवचनम्। 'संकेतशपथाचारसिद्धान्ताः समयाः' इति धनञ्जयः ॥ १९ ॥ परिप्लवसे चलसि॥ मनोरथस्य यदिति ॥ २० ॥ बीजं सीतेत्यर्थः। प्रसवः पत्रादिः ॥ २० ॥

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१ 'अन्तर्मर्माणि' क–ख–घ. २ 'परिकल्पसे' ख–ग–घ. ३ 'हृतम्' घ. ४ 'प्रसवस्यागमः' ख–घ.

सुमन्त्रः—तत्कस्य हेतोः ।

चन्द्रकेतुः—एकं[1]तत्तावदयं वीरपुरुषः पूजितो भवति । अपि च खल्वार्य क्षात्रधर्मः समनुगं[2]तो भवति । न रथिनः पादचारमभियुञ्जन्तीति शास्त्रविदः परिभाषन्ते ।

सुमन्त्रः—(स्वगतम् ।) आः कष्टां दशामनुप्रपन्नोऽस्मि ।

कथं न्याय्य[3]मनुष्ठानं मादृशः प्रतिषेधतु ।
कथं वाभ्यनुजानातु साहसैकरसां क्रियाम् ॥ २१ ॥

चन्द्रकेतुः—यदा तातमिश्रा अपि पितुः प्रियसखमर्थसंशयेष्वार्यमेव पृच्छन्ति तत्किमार्यो विमृशति ।

सुमन्त्रः—आयुष्मन्, एवं यथाधर्ममभिमन्यसे ।

एष साङ्ग्रामिको न्याय एष धर्मः सनातनः ।
इयं हि रघुसिंहानां वीरचारित्रपद्धतिः ॥ २२ ॥

चन्द्रकेतुः—अप्रति[4]रूपं वचनमार्यस्य ।

इतिहासं पुराणं च धर्मप्रवचनानि च ।
भवन्त एव जानन्ति रघूणां च कुलस्थितिम् ॥ २३ ॥

सुमन्त्रः—(सस्नेहास्रं परिष्वज्य)

जातस्य ते पितुरपीन्द्रजितो निहन्तु-
र्वत्सस्य वत्स कति नाम दिनान्यमूनि ।
तस्याप्यपत्यमनुतिष्ठति वीरध[6]र्मं
दिष्ट्या गतं दशरथस्य कुलं प्रतिष्ठाम् ॥ २४ ॥

पादाभ्यां चारः संचारः यस्य ॥ कथं हीदमनुष्ठानमिति ॥ २१ ॥ अनुष्ठानं आचरणम् । मादृशः अनभिज्ञ इति यावत् । प्रतीति समानयुद्धस्य न्याय्यत्वादिति भावः । रणमुखे यानादवतरणमेव साहसमिति भावः । अनुष्ठानं क्रियामिति च ध्वनी । अत्र हिकारावजागलस्तनौ ॥ २१ ॥ मिश्रा इत्यत्र पादा इति च पाठः । रामादय इत्यर्थः । पितुः दशरथस्य । विमृशति विचारयति । अनुरुध्यसे अनुवर्तसे ॥ एष साङ्ग्रामिक इति ॥ २२ ॥ सनातनः नित्यः । 'चरित्रमपि चारित्रम्' इति द्विरूपः ॥ २२ ॥ अप्रतिरूपं असमानम् ॥ इतिहासं पुराणमिति ॥ २३ ॥ इतिहासं पुरावृत्तम् ॥ २३ ॥ जातस्य ते पितुरिति ॥ २४ ॥ तस्य लक्ष्मणस्य ।

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१ 'एकस्तावत्' न; 'यतस्तावत्' क–च. २ 'परिपालितः' न; 'सम्यगनुगतः' च; 'अनुगृहीतः' क. ३ 'कथं हीद' न. ४ 'प्रतीरूप' घ–प. ५ 'पितेव' क–च. ६ 'वृत्तं' घ–च.

चन्द्रकेतुः—(सकष्टम्)

अप्रतिष्ठे रघुज्येष्ठे का प्रतिष्ठा कुलस्य नः ।
इति दुःखेन तप्यन्ते त्रयो नः पितरोऽपरे ॥ २५ ॥

सुमन्त्रः—अहह हृदयमर्मदारणान्येव चन्द्रकेतोर्वचनानि ।

लवः—हन्त मिश्रीकृतो रसक्रमो वर्तते ।

यथेन्दावानन्दं व्रजति समुपोढे कुमुदिनी
तथैवास्मिन्दृष्टिर्मम कलहकामः पुनरयम् ।
रणत्कारक्रूरक्वणितगुणगुञ्जद्गुरुधनु-
र्धृतप्रेमा बाहुर्विकचविकरालोल्बणरसः ॥ २६ ॥

चन्द्रकेतुः—(अवतरणं रूपयन् ।) आर्य सावित्रश्चन्द्रकेतुरभिवादयते ।

सुमन्त्रः—अहितस्यैव पराजयाय महानादिवराहः कल्पताम् ।

अपि च ।

अपत्यं चन्द्रकेतुः । प्रतिष्ठां कीर्तिम् । गतमिति ध्वनिः ॥ २४ ॥ अप्रतिष्ठे कुलज्येष्ठे इति ॥ २५ ॥ रघवः दशरथादयः ज्येष्ठा यस्य । 'ज्येष्ठोऽतिशस्तः' इत्यमरः । रघुभ्यः भरतलक्ष्मणशत्रुघ्नेभ्य इति वाऽर्थः । रघुश्रेष्ठे इति च पाठः । अप्रतिष्ठे अपवादादिति भावः । तुर्यपादे ध्वनिः ॥ २५ ॥ रसयोः शान्तवीरयोः । क्रमो रीतिः । शान्तिं वर्णयति–यथेन्दावानन्दमिति ॥ २६ ॥ समुपोढे उदिते । अस्मिन् चन्द्रकेतौ । वीररसं वर्णयति–कलहकाम इति । अयमसौ । रणत्कारः शब्दानुकारः । तेन क्रूरं क्वणितं शब्दः यस्य तादृग्गुणः मौर्वी यस्य घण्टासाधनेन गुञ्जद् गुरु अलघु यत् धनुः गुणं च तद्धनुः । तस्मिन् धृतप्रेमा । विकचाः स्फुटाः विकरालाः विशेषेण भयङ्कराः व्रणाः व्याघातसंभवाः मुखे तले यस्य । 'मार्गमध्यस्थयोः सन्धिविशेषतलयोर्मुखम्' इति लिङ्गानुशासनम् । बाहुः स्फुरतीति शेषः ॥ २६ ॥ अहितस्य शत्रोः एवकारेण लवो व्यावर्त्यते । तस्याहितत्वाभावादिति दैवः सिद्धं बोध्यम् । पराजयं भङ्गम् । महान् पूज्यः । आदिवराहः वराहावतारो विष्णुः ॥ 'दार्ढ्यमर्काच्छ्रियं शक्रात्सत्यं रामाद्गुरोर्मतिम् । पराजयमभि-

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१ 'कुलज्येष्ठे' क–ख–न. २ 'मिश्रीकृतक्रमो रसो' न; 'रसः' ख. ३ 'विकरालव्रणमुखः' न–टी. ४ 'ऐक्ष्वाकः' न. ५ अस्य स्थाने 'अजितं पुण्यमूर्जस्वि ककुत्स्थस्येव ते महः । श्रेयसे शाश्वतो देवो वराहः परिकल्पताम्' ॥ २७ ॥ इति क–ख–च–पुस्तकेषु.

देवस्त्वां सविता धिनोतु समरे गोत्रस्य यस्ते पिता
त्वां मैत्रावरुणोऽभिनन्दतु गुरुर्यस्ते गुरूणामपि ।
ऐन्द्रावैष्णवमाग्निमारुतमथो सौपर्णमोजोस्तु ते
देयादेव च रामलक्ष्मणधनुर्ज्याघोषमन्त्रो जयम् ॥ २७ ॥

लवः—कुमार अति हि नाम शोभसे रथस्थ एव । कृतं कृतमत्यादरेण ।

चन्द्रकेतुः—तर्हि महाभागोऽप्यन्यं रथमलङ्करोतु ।

लवः—आर्य प्रत्यारोपय रथोपरि राजपुत्रम् ।

सुमन्त्रः—त्वमप्यनुरुध्यस्व चन्द्रकेतोर्वचनम् ।

लवः—को विचारः स्वेषूपकरणेषु । किं त्वरण्यसदो वयमनभ्यस्तरथचर्याः ।

सुमन्त्रः—जानासि वत्स दर्पसौजन्ययोर्यथोचितमाचरितुम् । यदि पुनस्त्वामीदृशमैक्ष्वाको राजा रामभद्रः पश्येत्तदा तस्य स्नेहेन हृदयमभिष्यन्देत ।

लवः—आर्य सुजनः स राजर्षिः श्रूयते । (सलज्जमिव ।)

त्राणां प्रार्थयेदादिकालतः ॥' इति स्मरणात् ॥ देवस्त्वां सवितेति ॥ २७ ॥ धिनोति प्रीणयतीति माठरः । मैत्रावरुणः वसिष्ठः । ते तव गुरूणां पित्रादीनाम् । गुरुः पुरोहितः । 'अथागस्त्यवसिष्ठयोर्मैत्रावरुणिर्मैत्रावरुणौ' इति केदारः । 'मङ्गलेऽव्यथो अथ' इति धरणिः । इन्द्राविष्ण्वोरिदं ऐन्द्रावैष्णवम् । अग्निमरुतोरिदं आग्निमारुतम् । सुपर्णस्येदं सौपर्णम् । ओजः तेजः । ते तुभ्यम् । अस्तु । इन्द्राविष्णू इत्यादिश्रुतिरूपा । ज्याघोष एव मन्त्रः । जयं च देयादेव । रामलक्ष्मणेत्यनेन लवचन्द्रकेत्वोरुभयोरपि जय इत्यर्थात् सिद्धम् । अत्र त्वामिति एत(?)ते चैकं पुनरुक्तम् ॥ २७ ॥ अतिशोभसे इति वक्तव्यमिति पृथक्कथनं प्रमाद इति कश्चित् । तन्न । 'अत्यन्तगतिमैकान्तमत्यर्थम्' इति शब्दमालायां स्वातन्त्र्येणाभिधानादत्तीति पृथक् प्रयोगो युज्यते । हिकार उच्चारणप्रोक्तो । नाम प्रसिद्धौ । रथमलङ्गिति ध्वनिः । उपकरणेषु रथादिषु । 'साधनमुपकरणं सामग्री च परिच्छदः' इति रत्नाकरः । अरण्ये सीदन्तीति अरण्यसदः । चर्या पदस्थितिः । अनुपदं वयसपीत्यात्मनैवात्मा स्तूयत इति सङ्कोचवशात् सलज्जमिवेत्युक्तम् ॥ यदि

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१ 'पतिः' ग. २ 'ऐन्द्रं वैष्णवम्' ख–घ. ३ 'यदाचरितुम्' ग.

वयमपि न खल्वेवंप्रायाः क्रतुप्रतिघातिनः
क इह न गुणैस्तं राजानं जनो बहु मन्यते ।
तदपि खलु मे स व्याहारस्तुरङ्गमरक्षिणां
विकृतिमखिलक्षत्राक्षेपप्रचण्डतयाकरोत् ॥ २८ ॥

चन्द्रकेतुः—(सस्मितम्) किं नु भवन्तस्तातापकर्षेण्यमर्षः ।

लवः—अस्त्विदानीममर्षो मा भूद्वा । एतत्तु पृच्छामि । दान्तं हि राजानं राघवं शृणुमः । स किल नात्मना दृप्यति नास्य प्रजा या दृप्ता जायन्ते । तत्किं मनुष्यास्तस्य राक्षसीं वाचमुदीरयन्ति ।

ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदृप्तयोः ।
सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥ २९ ॥

इति ह स्म तां निन्दन्ति । अथेतरामभिष्टुवन्ति ।

कामं दुग्धे विप्रकर्षत्यलक्ष्मीं
कीर्तिं सूते दुष्कृतं या हिनस्ति ।
तां चाप्येतां मातरं मङ्गलानां
धेनुं धीराः सूनृतां वाचमाहुः ॥ ३० ॥

च वयमपीति ॥ २८ ॥ वयमपि न खल्वेवमिति काकुः । एवं शुनका एवेत्यर्थः । किं तत इत्याह-प्राय इति । प्रायः बहुधा । क्रतुक्षिपतां अनु-रराक्षसानाम् । अरिं हन्तारम् । तदपि तथापि । 'सप्तलोकैकवीरस्य' इति तुरङ्गमरक्षिणां व्याहारः उक्तिः । मे विकृतिं विकारम् । अकरोत् खलु । २८ ॥ 'तपःक्लेशसहो दान्तः' इत्यमरः । 'दमशीलो दान्तः इन्द्रियनिग्रहः' इति भगवान् बोधायनः । अत्र अश्वरक्षकजनत्याम् । तस्य रामस्य मनु-ष्याः ॥ ऋषयो राक्षसीमिति ॥ २९ ॥ सा वाक् योनिः कारणम् । लोकस्य बहुजनस्य । 'अलक्ष्मीस्तु निर्ऋतिः' इत्यमरः ॥ २९ ॥ इति ह स्म इति कथनमार्षः संप्रदायः । 'तु हि च स्म ह वै पूर्तौ' इति केशवः । अत एव 'शरभङ्गं ददर्श ह' इति प्राचेतसः ॥ कामं दुग्धे इति ॥ ३० ॥ कामं मनोरथम् । दुग्धे दोग्धि विप्रकर्षति दूरयति । निष्टघ्नन्ति (?) निरस्यं इति । सूनृतां प्रियाम् वाचं धेनुं कामधेनुम् । आहुः वदन्ति ॥ ३० ॥

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१ 'यदि च वयमप्येवं°' न. २ 'क्रतुद्विपतामरो' न; 'क्रतुघ्नपि मत्नग. घ ३ 'निष्कृतिः' न. ४ 'कामान्दुग्धे' क-ख-घ. ५ 'दुंदो निघ्नन्ति' न ६ 'शुभ्रां शान्तां' न.

सुमन्त्रः—परिभूतस्वभावोऽयं वत्स कुमारः प्राचेतसान्तेवासी । वदत्य-
येमभिसम्पन्नमार्पेण संस्कारेण ।

लवः—यत्पुनश्चन्द्रकेतो वदसि किं नु भवतस्तातप्रतापोत्कर्षेऽप्यसर्प
इति तत्पृच्छामि किं व्यवस्थितविषयः क्षत्रधर्म इति ।

सुमन्त्रः—नैव खलु जानासि देवमैक्ष्वाकं येनैवं वदसि । तद्विरमाति-
प्रसङ्गात् ।

सैनिकानां प्रमाथेन सत्यमोजायितं त्वया ।
जामदग्न्यस्य दमने न हि निर्वन्धमर्हसि ॥ ३१ ॥

लवः—(सहासम् ।) आर्य जामदग्न्यस्य दमनः स राजेति कोऽयमु-
पैर्वादः ।

सिद्धं ह्येतद्वाचि वीर्यं द्विजानां
बाह्वोर्वीर्यं यत्तु तत्क्षत्रियाणाम् ।
शस्त्रग्राही ब्राह्मणो जामदग्न्य-
स्तस्मिन्दान्ते का स्तुतिस्तस्य राज्ञः ॥ ३२ ॥

चन्द्रकेतुः—(सोन्मादमिव ।) आर्य सुमन्त्र कृतमुत्तरोत्तरेण ।

कोऽप्येष संप्रति नवः पुरुषावतारो
वीरो न यस्य भगवान्भृगुनन्दनोऽपि ।
पर्याप्तसप्तभुवनाभयदक्षिणानि
पुण्यानि तातचरितान्यपि यो न वेद ॥ ३३ ॥

लवः—को हि रघुपतेश्चरितं महिमानं च न जानाति । यदि नाम किं-
चिदस्ति वक्तव्यम् । अथवा शान्तम् ।

वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु किं वर्ण्यते
सुन्दस्त्रीमथनेऽप्यकुण्ठयशसो लोके महान्तो हि ते ।

अभिसंपन्नं सुसत्कृतं यथा तथा । संस्कारेण संप्रदायेन । घ्वनिष्व । इति
यद्वदसि ॥ सैनिकानां प्रमाथेनेति ॥ ३१ ॥ दमने विग्रहीतरि रामभद्रे तु
विषये निर्वन्धं कर्तुम् ॥३१॥ सिद्धं हेतदिति ॥३२॥ 'वीर्यं चले प्रभावे च'
इत्यमरः । घ्वनिध्व ॥ ३२ ॥ उन्मादः चित्तविभ्रमः । कोऽप्येष संप्रतीति
॥ ३३ ॥ यस्य लवस्य भृगुनन्दनोऽपि वीरो न । पर्याप्तं यथेप्सितं
सप्तभुवनेभ्यः अभयदक्षिणा येभ्यः । पुण्यानि पूतानि रम्याणि च
तातः रामः तस्य चरितानि । यः लवः ॥ ३३ ॥ यदिः संभावनायाम् ॥
वृद्धास्ते इति ॥ ३४ ॥ ते रामपादाः वन्द्याः इत्यर्थः । तर्के । वर्तते चरित-

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१ 'परिभूतोऽयं' न २ 'अभ्युपपन्नानर्पण' न; 'अभ्युपपन्नम्' क. ३ नातिनिर्बन्ध-
मर्हसि' ब–घ. ४ 'श्लाघ्यः' ब. ५ 'हुं वर्तते' न. ६ 'दमनेऽप्यकुण्ठयशसः' घ–प.

यानि त्रीण्यपराङ्मुखान्यपि पदान्यासन्खरायोधने
यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः ॥ ३४ ॥

चन्द्रकेतुः—आः, तातापवादभिन्नमर्याद, अति हि नाम प्रगल्भसे ।

लवः—अये मय्येव भ्रुकुटीमुखः संवृत्तः ।

सुमन्त्रः—स्फुरितमनयोः क्रोधेन । तथा हि ।

चूडामण्डलबन्धनं तरलयत्याकूतजो वेपथुः
किंचित्कोकनदच्छदस्य सदृशे नेत्रे स्वयं रज्यतः ।
धत्ते कान्तिमकाण्डताण्डवितयोर्भङ्गेन वक्त्रं भ्रुवो-
श्चन्द्रस्योत्कटलाञ्छनस्य कमलस्योद्भ्रान्तभृङ्गस्य च ॥ ३५ ॥

कुमारौ—तदितो विमर्दक्षमां भूमिमवतरावः ।

(इति निष्क्रान्ताः सर्वे ।)

॥ पञ्चमोऽङ्कः ॥

मिति शेषः । दूषणमित्याशयः । **सुन्दस्त्री** ताटका । **हि** प्रसिद्धौ । स्त्रीवधकृदिति भावः । **यानि त्रीणि पदानि** पदक्षेपणानि । कुतः विमुखं (पि मुखं?) मुखं मार्गः येषां तानि **कुतोमुखान्यपि आसन्** । **तत्र** तेषु पदेषु । **जनोऽभिज्ञः** पश्चान्निवृत्त इति भावः । अत एव 'अपासर्पद्धनुर्मात्रम्' इति **रामायणे** । अथवा **इन्द्रसूनुनिधने** वालिसंहारे, **यत् कौशलं तत्र** तस्मिन् कौशलेऽपि । जनोऽभिज्ञः । वञ्चनया वालिनं संजहारेति भावः । तत्रेत्यस्य एकत्र सन्निवेशः अन्यत्रानुषङ्गः । सुन्दस्त्रीति कन्नडेषु ध्वनिः ॥ ३४ ॥ **इति** एवम् । भ्रुकुटीयुक्तं मुखं यस्य सः **भ्रुकुटीमुखः** ॥ **क्रोधेनोद्धतेति** ॥ ३५ ॥ आवेशेन आग्रहेण **उद्धतं** यथा तथा **धूतः** चलितः **कुन्तलभरः** यस्मिन् । **वक्त्रं भ्रुवोर्भङ्गेन** कौटिल्येन । **उत्कटं** मत्तं **लाञ्छनं** हरिणो यस्य तस्य **चन्द्रस्य** । **उद्भ्रान्तः** संभ्रान्तः **भृङ्गः** यस्मिन् । तस्य **कमलस्य च कान्तिं धत्ते** इत्यनेन वक्त्रं चन्द्रकमलबिम्बाकृतिधारीत्येव कवेस्तात्पर्यम् । न तु पाण्डिमा रक्तिमा वा विवक्षितः । अत एव 'किमिन्दुः किं पद्मं किमु मुकुरबिम्बं किमु मुखम्' इति बिल्हणः ॥ ३५ ॥ **विमर्दक्षमां** युद्धयोग्याम् इति दिक् ॥

इति महाराजपद*...घनश्यामपण्डितविरचिते उत्तररामचरित-संजीवनाख्यटिप्पणे पञ्चमोऽङ्कः समाप्तः ॥ इति पञ्चमोऽङ्कः ॥

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१ 'अकुतोभयान्यपि' घ; 'अकुतोमुखानि' न. २ 'तातापवादिन्' च. ३ 'धरः' क–घ–च. ४ 'क्रोधेनोद्धतधूतकुन्तलभरः सर्वाङ्गजो' न–टी. ५ 'कान्तिमिदं च वक्त्रमनयोर्भङ्गेन भिन्नभ्रुवोः' न.

* प्रथमाङ्कटीकासमाप्तौ टीकाकृता यदात्मवृत्तं कथितं तदत्राप्यनुसन्धेयम्.

षष्ठोऽङ्कः ।

(ततः प्रविशति विमानेनोज्ज्वलं विद्याधरमिथुनम् ।)

विद्याधरः—अहो नु खल्वनयोर्विकर्तनकुलकुमारयोरकाण्डकलहप्रचण्डयोरुद्द्योतितक्षत्रलक्ष्मीकयोरत्यद्भुतोक्रान्तदेवासुराणि विक्रान्तचरितानि । तथाहि प्रिये पश्य पश्य ।

रणत्करणझञ्झणत्क्वणितकिङ्किणीकं धनु-
र्ध्वनद्गुरुगुणाटनीकृतकरालकोलाहलम् ।
वितत्य किरतोः शरानविरतं पुनः शूरयो-
र्विचित्रमभिवर्तते भुवनभीममायोधनम् ॥ १ ॥
जृम्भितं च विचित्राय मङ्गलाय द्वयोरपि ।
स्तनयित्नोरिवामन्दं दुन्दुभेर्दुन्दुमायितम् ॥ २ ॥

तत्प्रवर्ततामनयोः प्रवीरयोरनवरतमविरलमिलितविकचकनककमलकमनीयसंहतिरमरतरुतरुणमणिमुकुलनिकरमकरन्दसुन्दरः पुष्पनिपातः ।

अथ रामकुशलवचन्द्रकेतूनां संलापं वर्णयिष्यन् कविः 'रतोपयामयुद्धादि न साक्षादीरये यदि हे (?) इति नाटकलक्षणस्यावश्यकतया विद्याधरमिथुनमुखानुवादेन पञ्चमाङ्कावसानोपक्षिप्तं चन्द्रकेतुलवशस्त्राशस्त्रिसमरघट्टमुट्टङ्कयति—तत इति ॥ विक्रान्तैः शौर्यस्य ॥ रणत्करणझञ्झणेति ॥ १ ॥ रणत्करणेन शब्दानुकरणेन सह झञ्झणन्त्यः दीप्यमानाः । क्वणितयुक्ताः किङ्किण्यो यस्मिन् । ध्वनद्गुरुगुणया अटन्या कोट्या कृतः दारुणकलकलः यस्मिन् । धनुः कर्म । वितत्य प्रसार्य कोटिद्वयकर्षणादुत्तरक्षण इति भावः । अविरतं अनिशं । मुहुः असकृत् । अभिवर्तते समन्ताद्वर्तते ॥ १ ॥ जृम्भितमिति ॥ २ ॥ 'विचित्रं तु विविधेऽपि च विसये' इति हलायुधः । द्वयोः मङ्गलाय शुभाय शकुनाय च । स्तनयित्नोर्मेघस्येव । अमन्दं महत् । दुन्दुमायितं शब्दानुकारः कर्तृ । विजृम्भितं आविर्भूतमित्यर्थः ॥ २ ॥ अनवरतं सन्ततम् । अविरलं सान्द्रं यथा तथा । मिलिता कमलानां कमनीया संहतिः सङ्घः यस्मिन् । निकराणां समूहानाम् । मकरन्दैः रम्यश्चासौ पुष्पनिपातः कर्तृपदमेतत् । निपात इति ध्वनिः । तस्मात् किमिति आकाशं

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१ 'क्षात्र' च—छ. २ 'विजितशानि' न; 'विचरणानि' घ. ३ 'क्षणज्झणितककृण' क—ख—ग. ४ 'र्नी रत्नगुरुशूरयोः' क—ख—ग. ५ 'अभिवर्धते' द—ग. ६ 'विजृम्भितं च दिव्यता' ख—घ—ङ. ७ 'गमन्दं' क—ख—ग. ८ 'शुभिग' क—ख—ग.

विद्याधरी—ता किं ति उण अआण्डविप्फुरिदतडिच्छडाकडारं विअ अम्बरं झत्ति संवुत्तम् । तत्किमिति पुनरकाण्डविस्फुरिततडिच्छटाकडारमिवाम्बरं झटिति संवृत्तम् ।

विद्याधरः—तत्किं नु खल्वद्य

त्वष्टृयन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः ।
पुटभेदो ललाटस्थनीललोहितचक्षुषः ॥ ३ ॥

आं ज्ञातम् । जातक्षोभेण चन्द्रकेतुना प्रयुक्तमप्रतिरूपमस्त्रमाग्नेयम् । यस्यायमग्निच्छटासंपातः । संप्रति हि । आश्चर्यम् ।

अवदग्धकर्बुरितकेतुचामरै-
रपयातमेव हि विमानमण्डलैः ।
दहति ध्वजांशुकपटावलीमिमां
नवकिंशुकद्युतिसविभ्रमः शिखी ॥ ४ ॥

प्रवृत्त एवायमुच्चण्डवज्रखण्डावस्फोटपटुरवस्फुलिङ्गगुरुरुत्तालतुमुललेलिहानोज्ज्वलज्वालासंभारभैरवः भगवानुषर्बुधः । प्रचण्डश्चास्य सर्वतः सन्तापः । तत्प्रियामङ्केनाच्छाद्य सुदूरमपसरामि । (तथा करोति ।)

ताण्डवित्तोद्दण्डतरलतटिच्छटाकडारमिव झडिति संवृत्तम् । 'उद्दण्ड' इति बहुलवाचको देशीयश्शब्दः । 'उद्दण्ड' इति महाराष्ट्राः । 'छटा परम्परा' इति जयः ॥ **त्वष्टृयन्त्रभ्रमीति** ॥ ३ ॥ **त्वष्टुः** विश्वकर्मणः । **यन्त्रं** शाणचक्रम् । तस्य **भ्रम्या** भ्रमणेन । **भ्रान्तस्य** मार्तण्डस्य । **ज्योतिषा** **उज्ज्वलः** । 'आकाशगङ्गियाम्' इति रभसः । **नीललोहितस्य** रुद्रस्य । **चक्षुषः** नेत्ररूपाग्नेः । **पुटभेदः** । 'मृत्तिकापञ्जरे पुटः' इति त्रिकाण्डी । 'मूस' इति महाराष्ट्राः । तथा च गगनपुटे आग्नेयास्त्रमिदं मार्तण्डवत् रुद्रनेत्राग्निवद्दुस्सहमिति भावः ॥ ३ ॥ **अप्रतिरूपं** अप्रतिद्वन्द्वम् । अचिरात् झटिति **संपातः** पतनं यस्य ॥ **अवदग्धकर्बुरितेति** ॥ ४ ॥ **अवदग्धानि कर्बुरितानि** संजातचित्रवर्णानि **चामराणि** येषु । **किंशुकद्रुम** इव **सविभ्रमः** सविलासः । अनेनारण्यं सूचितम् । **शिखी** अग्निः ॥ ४ ॥ **खण्डावस्फोटैः** शकलकणैः **पटुः** । **उत्तालाः** उद्धताः । **तुमुललोलाः** रणसंकुलतरलाः । **लेलिहानाः** ये **उज्ज्वलाः** तेषां **संभारैः** **भैरवः** **उषर्बुधः** अग्निः । 'उत्ताल-

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१ 'त्वाष्ट्र' क-ख-ग. २ 'अप्रतिरूपम्' इति नास्ति क-घ-च-पुस्तकेषु. ३ 'अग्निवच्छर' न. ४ 'दर्बरित' न. ५ 'दधति ध्वजांशुकपटाञ्चलेष्विमाः क्षणकुङ्कुमच्छुरणविभ्रमं शिखाः' क-घ-च. ६ 'पटुतर' घ-च; 'पटुरटव' न. ७ 'अंशुकेन' न.

विद्याधरी—दिट्ठिआ एदेण विमलमुत्ताफलसीदलसिणिद्धमसिणमंसलेण णाहदेहप्फंसेण आणन्दमंदमुउलिदघुण्णन्तलोअणाए अद्धोदिदो जेव्व अन्दरिदो मे संदावो। दिष्ट्या एतेन विमलमुक्ताफलकशीतलस्निग्धमसृणमांसलेन नाथदेहस्पर्शेनानन्दमन्दमुकुलितघूर्णमानलोचनाया अर्धोदित एवान्तरितो मे सन्तापः।

विद्याधरः—अयि किमत्र मया कृतम्। अथवा।

अकिञ्चिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति।
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥ ५ ॥

विद्याधरी—कहं अविरलविलोलघुण्णन्तविज्जुल्लदाविलासमंडिदेहिं मत्तमोरकण्ठसामलेहिं ओत्थरीअदि णभोङ्गणं जलहरेहिं। कथमविरलविलोलघूर्णमानविद्युल्लताविलासमण्डितैर्मत्तमयूरकण्ठश्यामलैरवस्तीर्यते नभोङ्गणं जलधरैः।

विद्याधरः—हन्त कुमारलवप्रयुक्तवारुणास्त्रप्रभावः खल्वेषः। कथमविरलप्रवृत्तवारिधारासहस्रसम्पातैः प्रशान्तमेव पावकास्त्रम्।

विद्याधरी—पिअं मे पिअं मे। प्रियं मे प्रियं मे।

स्तूद्रते' इति, 'लेलिहानस्तु भक्षकः' इति। 'सामग्र्यामपि संभारः' इति धरणिहारावलीकेदाराः ॥ दिष्ट्या एतेन विमलमुक्ताफलशीतलस्निग्धमसृणमांसलेन नाथदेहस्पर्शेन आनन्दमन्दमुकुलितघूर्णमानलोचनाया अर्धोदित एवान्तरितो मे सन्तापः। **स्निग्धः** चिक्कणः। 'मनोहरे च मसृणम्' इत्यमरमाला। **मांसलो** निबिडः। **आत्मनि उदितः** जातः। **अन्तरितः** अन्तर्हित एव ॥ **अकिञ्चिदपि कुर्वाण** इति ॥ ५ ॥ किञ्चिन्न भवतीत्यकिञ्चित्। किञ्चिदपि न कुर्वाण इत्यर्थः। **यः प्रियो जनः। सौख्यैः यस्य दुःखान्यपोहति** दूरीकरोति, **तस्य** दुःखमुक्तस्य तत्सौख्यैः दुःखहर्ता जन इति भावः। **किमपि** अनिर्वाच्यम्। **द्रव्यं** गुणाश्रयो हि। द्रव्यविधेयत्वात्तदिति नपुंसकत्वेन निर्देशः ॥ ५ ॥ कथमविरलविलोलवल्गद्विद्युल्लताविलासमण्डितैः मत्तमयूरकण्ठश्यामलैः अवस्तीर्यते नभोऽङ्गणं जलधरैः। वल्गनार्थको 'घोलन्त'शब्दो देशीयः। 'घोळतो' इति **महाराष्ट्राः** ॥ प्रियं मे प्रियं मे। **अतिमात्रं** अतिशय इत्यर्थः। **क्षोभेण गम्भीरं** यथा तथा प्रवद्भिर्मेघैः। **नद्धं** संबद्धम्। प्रवासवाचको 'गलगल' शब्दो देशीयः। 'गळग' इति **महाराष्ट्राः**। 'सान्द्रस्नि-

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१ 'अप्पोदिदो' (अल्पोदितः) क; एतामालि घ—च—पुस्तकयोः. २ 'न किञ्चिदपि' क—न.

विद्याधरः—हन्त हन्त भोः सर्वमतिमात्रं दोषाय। यत्प्रलयवाता-वलिक्षोभगम्भीरगुलुगुलायमानमेघमेदुरान्धकारनीरन्ध्रनद्धमिव एकवारवि-श्वग्रसनविकटविकरालकालमुखकन्दरविवर्तमानमिव युगान्तयोगनिद्रानिरुद्ध-सर्वद्वारनारायणोदरनिविष्टमिव भूतजातं प्रवेपते। साधु चन्द्रकेतो साधु। स्थाने वायव्यमस्त्रमीरितम्। यतः।

विद्याकल्पेन मरुता मेघानां भूयसामपि।
ब्रह्मणीव विवर्तानां क्वापि प्रविलयः कृतः॥ ६॥

विद्याधरी—णाध को दाणिं एसो संभमुक्खित्तकरब्भमिदोत्तरिआ-ञ्चलो दूरदो जेव्व महुरसिणिद्धवअणपडिसिद्धजुद्धव्वावारो एदाणं कुमाराणं अन्दरे विमाणवरं ओदरावेदि। नाथ क इदानीमेष संभ्रमोत्क्षिप्तकरभ्रमितो-त्तरीयाञ्चलो दूरत एव मधुरस्निग्धवचनप्रतिषिद्धयुद्धव्यापार एतयोः कुमारयो-रन्तरे विमानवरमवतारयति।

विद्याधरः—(दृष्ट्वा) एष शम्बूकवधात्प्रतिनिवृत्तो रघुपतिः।
शान्तं महापुरुषसङ्गदितं निशम्य
तद्गौरवात्समुपसंहृतसंप्रहारः।

न्धस्तु मेदुरः' इत्यमरः। **एकवारं** सकृत्। **विकटः** कुटिलः। **कन्दरे विवर्तमानं** परिणममानम्। **निद्रया निरुद्धानि** आवृतानि **सर्वद्वाराणि** शरीरस्थनवद्वाराणि यस्य। **निविष्टं** प्रविष्टमिव यत् तद् **भूतजातं** प्राणिस-मूहः **प्रवेपते** इति अन्वयो योज्यः॥ **विद्याकल्पेनेति**॥ ६॥ **विद्यायाः** मोक्षसाधनीभूतवेदान्तस्य **कल्पेन** परिशीलनेन। 'कल्पो योगे च परिशीलने' इति धनञ्जयः। **ब्रह्मणि विवर्तानां** जगतां **प्रविलयः** ऐक्यमिव। **मरुता** वायुना **मेघानां क्वापि** प्रकरण इति शेषः। **प्रविलयः** प्रसारणम्। कृतम्॥ ६॥ नाथ क इदानीमेष संभ्रमोत्क्षिप्तोत्तरीयाञ्चलः दूरत एव मधुरस्नि-ग्धवचनप्रतिषिद्धव्यापारः कुमारयोरन्तरे विमानोपरिचरो व्याहरति। वस्त्रधूननं निषेधव्यञ्जकं इति जगदनुभवसिद्धम्। **अन्तरे** मध्ये ध्वनिश्च॥ **शान्तं महापुरुषेति**॥ ७॥ **शान्तं** सौम्यम्। ध्वनिश्च। **महापुरुषस्य** रामस्य। **संगतकं** हृदयङ्गमम्। स्वार्थे कः इति कश्चित्। तन्न, 'शिरोऽम्बुवचनेषु कम्' इति केदारः। कृत्यासङ्गतमित्यस्य हृदयङ्गमवचनमित्यर्थं इति कथनस्यैवोचि-तत्वात्। **संप्रहारः** युद्धम्। शान्तो लव इति ध्वनिः। तुकारः पादपूरणं

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१ 'गुमगुमायमान' घ; 'गुणगुणायमान' व. २ 'निवद्धम्' व–घ. ३ 'विपद्यते' व. ४ 'शब्दं' व–घ. ५ 'संविहितं' व–ङ.

शान्तो लवः प्रणत एव च चन्द्रकेतुः
कल्याणमस्तु सुतसङ्गमनेन[1] राज्ञः ॥ ७ ॥

सखि तत्तावदेहि । (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

(ततः प्रविशति रामो लवः प्रणतश्चन्द्रकेतुश्च ।)

रामः—(पुष्पकादवतरन् ।)

दिनकरकुलचन्द्र चन्द्रकेतो
सरभसमेहि दृढं परिष्वजस्व ।
तुहिनशकलशीतलैस्तवाङ्गैः
शममुपयातु ममापि चित्तदाहः ॥ ८ ॥

(उत्थाप्य सस्नेहास्रं परिष्वज्य ।) अपि नाम कुशलं तव दिव्यास्त्रधरदेहस्य ।

चन्द्रकेतुः—कुशलमत्यद्भुतक्रियस्य प्रियदर्शनस्य लवस्य लाभाभ्युदयेन । तद्विज्ञापयामि मामिव विशेषेण वा मत्तः स्निग्धेन चक्षुषा पश्यत्वमुं वीरमनरालसाहसं[2] तातः ।

रामः—(लवं निरूप्य ।) दिष्ट्या अतिगम्भीरमधुरकल्याणाकृतिरयं वयस्यो वत्सस्य ।

त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः
क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोशस्य गुप्त्यै ।
सामर्थ्यानामिव समुदयः सञ्चयो वा गुणाना-
माविर्भूय स्थित इव जगत्पुण्यनिर्माणराशिः ॥ ९ ॥

लवः—(स्वगतम् ।) अहो पुण्यानुभावदर्शनोऽयं महापुरुषः ।

इति केचित् । चन्द्रकेतुस्त्वित्यन्ये । स चन्द्रकेतुरिति वा पाठः । सुतयोः सङ्गमनेन प्राप्त्या । सङ्गमने इति सप्तमीलाभाय राज्ञ इति ध्वनिः ॥ ७ ॥ मिश्रविष्कम्भ इति 'उदात्तनीचपात्रोक्तौ मिश्रविष्कम्भः' इति लक्षणात् । दिनकरकुलेति ॥ ८ ॥ 'श्रेष्ठार्थे चन्द्रहंसाद्याः' इति मेदिनी । दाहः तापः ॥ ८ ॥ अनरालं मञ्जु ॥ त्रातुं लोकानिवेति ॥ ९ ॥ धर्मः क्षात्रो यः धर्मः आचार एव कोशः अर्थोपः । समुदयः संचयश्च सङ्घः । ध्वनिश्च । जगतः पुण्यनिर्माणानां सुकृतविरचनानाम् । राशिः पुञ्जः ॥ ९ ॥ पुण्यस्य अनुभावः प्रभावः यस्मात् तादृशं दर्शनं आलोकनं यस्य । पुण्या-

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१ 'संमिलनेन' प. २ 'महावीरमकाण्डम्' क-घ-प.

आश्वासस्नेहभक्तीनामेकमायतनं महत् ।
प्रकृष्टस्येव धर्मस्य प्रसादो मूर्तिसुन्दरः ॥ १० ॥

आश्चर्यम् ।

विरोधो विश्रान्तः प्रसरति रसो निर्वृतिघन-
स्तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम् ।
झटित्यस्मिन्दृष्टे किमिव परवानस्मि यदि वा
महार्घस्तीर्थानामिव हि महतां कोऽप्यतिशयः ॥ ११ ॥

रामः—तत्किमयमेकपद एव मे दुःखविश्रामं ददात्युपस्नेहयति च कुतोऽपि निमित्तादन्तरात्मानम् । अथवा स्नेहश्च निमित्तसव्यपेक्ष इति विप्रतिषिद्धमेतत् ।

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु-
र्न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते ।

नि पवित्ररम्याणि । अनुभावः सन्मतिनिश्चयः । दर्शनानि शास्त्राणि च यस्मिन् । 'अनुभावः प्रभावे च सतां च मतिनिश्चये' इत्यमरः ॥ **आश्वास इवेति** ॥ १० ॥ **आश्वासस्नेहयोः** सान्त्वनप्रणययोः स्वनिष्ठयोरिति भावः । **भक्तीनां** परकर्तृकाणामिति भावः । एकं अद्वितीयम् । **आयतनं** स्थानम् । **प्रकृष्टस्य** आवश्यकस्य । **धर्मस्य** अश्वमेधादेः । 'यजेतावश्यकैर्मुख्यैः' इति स्मरणात् । **मूर्त्या सुन्दरः** मूर्तिः शरीरं सुन्दरं यस्येति वा । सौन्दर्येण मूर्त इति भावः । प्रसादः अनुग्रह इव स्थित इति शेषः । तथा चाश्वमेधस्यैव फलं राम इति भावः ॥ १० ॥ **विरोधो विश्रान्त** इति ॥ ११ ॥ सः प्रसिद्धः । **विश्रान्तः** विरतः वीरो **रसः निर्वृतिघनः** सुखसान्द्रः सन् । **प्रसरति** व्याप्तो भवति । **तत्** परभयङ्करम् । **प्रह्वयति** नम्रयति । **अस्मिन्** महापुरुषे । 'पराधीनः परवान्नाथवानपि' इत्यमरः । **यदि वा** अथवेत्यर्थः । 'यद्वोत यदि वाथवा' इति विक्रमार्कः । **तीर्थानां** गुरूणामिव । **महतां** पूज्यानाम् । **महार्घः** उत्सवपूर्वकपूजाविधिरित्यर्थः । 'मह उत्सवे' इति, 'पूजाविधावर्घः' इति चामरः । **कोऽपि अतिशयो** हि ॥ ११ ॥ 'सहसा स्यादेकपदे' इति नन्दी । **दुःखाय विश्रामं** विरतिं अभावमिति यावत् । **कुतः** कस्मादपि । **निमित्तात्** कारणात् । **निमित्तेन सव्यपेक्षः** सापेक्ष इत्येतत् । **विप्रतिषिद्धं** विशेषेण निषिद्धमित्यर्थः ॥ तदेवोपपादयति ॥ **व्यतिषजति** इति ॥ १२ ॥

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१ 'आश्वास इव भक्तीनामेकम्' न; 'एकमालम्बनं' क–घ–च. २ '०सञ्चरः' ३ 'किमिति' न; 'किमपि' क.

विकसति हि पतङ्गस्योदये पुण्डरीकं
द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः ॥ १२ ॥

लवः—चन्द्रकेतो क एते ।

चन्द्रकेतुः—प्रियवयस्य ननु तातपादाः ।

लवः—ममापि तर्हि धर्मतस्तथैव । यतः प्रियवयस्य इति भवतोक्तम् । किं तु चत्वारः खलु भवतामेवंव्यपदेशभागिनस्तत्रभवन्तो रामायणकथापुरुषाः । तद्विशेषं ब्रूहि ।

चन्द्रकेतुः—ननु ज्येष्ठतातपादा इत्यवेहि ।

लवः—(सोल्लासम् ।) कथं रघुनाथ एव । दिष्ट्या सुप्रभातमद्य यदयं देवो दृष्टः । (सविनयकौतुकं निर्वर्ण्य ।) तात प्राचेतसान्तेवासी लवोऽभिवादयते ।

रामः—आयुष्मन् एह्येहि । (इति सस्नेहमालिङ्ग्य ।) अयि वत्स कृतं कृतमतिविनयेन । अनेकवारमपरिश्लथं परिष्वजस्व माम् ।

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः ।
नन्दयति चन्द्रचन्दननिष्यन्दजडस्तव स्पर्शः ॥ १३ ॥

लवः—(स्वगतम् ।) ईदृशो मां प्रत्यमीषामकारणस्नेहः । मया पुनरेभ्य एव द्रोग्धुमज्ञेनायुधपरिग्रहः कृतः । (प्रकाशम् ।) मृष्यन्त्विदानीं लवस्य बालिशतां तातपादाः ।

आन्तरः अन्तःकरणात्मको हेतुः । पदार्थान् प्रतिरूपान् । व्यतिषजति व्यतिषक्तान् संबद्धान् करोतीत्यर्थः । 'व्यतिषजति संबध्नाति' इति श्रीनाथः । 'उपाधिस्तु निमित्ते च' इति हेमचन्द्रः। तत्रोदाहरणमाह—वीति । पतङ्गस्य रवेः । पुण्डरीकं सिताम्भोजम् । हिमरश्मौ चन्द्रे । उद्गते उदिते सति । चन्द्रकान्तशिला । द्रवति स्रवतीति माठरः। तथा च अतिदूरे रवौ चन्द्रेऽप्युदिते यथा पुण्डरीकं विकसति चन्द्रकान्तश्च द्रवति । तथैव केनाप्यान्तरहेतुना प्रीतयो वर्धन्ते। नात्र निमित्तापेक्षेति भावः।'प्रतिस्नेहः प्रेम्णा च' इति वामनः ॥ १२ ॥ क एत इति पूजायां बहुत्वम् । तथैव तातपादा इत्यर्थः। भवतामिति पूजायाम् । कुशलवचन्द्रकेतुप्रमुखानामिति च व्यज्यते । भवत इति च पाठः । एवं व्यपदेशः तातेति व्यवहारः स एव भागः येषामस्ति ते भागिनः । तत्रभवन्तः पूज्याः । 'व्यपदेशस्तु व्यवहारः' इति [illegible]मरावर्तः । तेषु विशेषम् । अपरिश्लथं दृढम् ॥ परिणतकठोरेति ॥१३॥ परिणत-

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१ 'गर्भेन मामपरिश्लथं परिरम्भस्व' न. २ 'अभिद्रुघ्नमदेन मदायुधपरिमर्दं यावदध्यारूढो दुर्योगः' क-प-व.

रामः—किमपराद्धं वत्सेन ।

चन्द्रकेतुः—अश्वानुयात्रिकेभ्यस्तातप्रतापाविष्करणमुपश्रुत्य वीरायितमनेन ।

रामः—नन्वयमलङ्कारः क्षत्रस्य ।

न तेजस्तेजस्वी प्रसृतमपरेषां विषहते[1]
　स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरश्रान्तं तपति यदि देवो दिनकरः
　किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति ॥ १४ ॥

चन्द्रकेतुः—अमर्षोऽप्यस्यैव शोभते महावीरस्य । पश्यन्तु हि तातपादाः प्रियवयस्यनियुक्तजृम्भकास्त्रनिष्कम्पस्तम्भितानि सर्वतः सैन्यानि[2] ।

रामः—वत्स लव संह्रियतामस्त्रम् । त्वमपि चन्द्रकेतो निर्व्यापारविलक्षितानि सान्त्वय बलानि ।

लवः—यथाज्ञापयति तातः । (इति प्रणिधानं नाटयति ।)

चन्द्रकेतुः—यथादिष्टम् । (इति निष्क्रान्तः ।)

लवः—तात प्रशान्तमस्त्रम् ।

रामः—वत्स सरहस्यप्रयोगसंहाराण्यस्त्राण्याम्नायवन्ति[3] ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा
　परःसहस्राः[4] शरदस्तपांसि ।

कठोरपुष्कराणां विकचतरुणारविन्दानाम् । आन्तरपुटवत् पीनः स्थूलः । जडः शिशिरः ॥ द्रोग्धुं द्रोहं कर्तुम् । बालिशतां मौर्ख्यम् । वीरवदाचरितं वीरायितं पौरुषं कृतमित्यर्थः । ध्वनिश्च ॥ न तेजस्तेजस्वीति ॥ १४ ॥ प्रसृतं व्याप्तम् । तस्य तेजस्विनः । प्रकृतिनियतत्वात् जन्मसिद्धत्वात् । 'जन्मस्थितिस्वभावेषु प्रकृतिः' इति कपिलः । अकृतकः अकृत्रिमः । मयूखैः किरणैः । अश्रान्तं अनिशम् । तपति यदि तपति चेत् । आग्नेयग्रावा 'सूर्यकान्तस्त्वग्निमणिः' इति, 'विकृतः स्याद्विप्रकृतः' इति चामरः । 'तस्मिन् विप्रकृताः काले' इति ईश्वरकृष्णमिश्रः ॥१४॥ निर्व्यापाराणि व्यापाररहितानि । अत एव विलक्षणा(क्षिता?)नि । बलानि सैन्यानि । प्रणिधानं ध्यानम् । सरहस्याः जृम्भकाणां प्रयोगोपसंहाराः येषु तानि । पाराय-

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१ 'प्रसहते' घ–ब. २ '०नियुक्तेन जृम्भकास्त्रेण विक्रम्य स्तम्भितानि सर्वसैन्यानि' न. ३ '०संहारजृम्भकास्त्राणि दिष्टया वत्सस्यापि संपद्यन्ते' न. ४ 'परःसहस्रं' क–न.

एतान्यपश्यन्गुरवः पुराणाः
स्वान्येव तेजांसि तपोमयानि ॥ १५ ॥

अथैतन्मन्त्र[1]पारायणोपनिषदं भगवान्कृशाश्वः परःसहस्रसंवत्सरान्तेवासिने[2] कौशिकाय प्रोवाच । स तु भगवान्मह्यमित्येष गुरुपूर्वानुक्रमः[3] । कुमारस्य कुतः संप्रदाय इति पृच्छामि ।

लवः—स्वतःप्रकाशान्यावयोरस्त्राणि ।

रामः—(विचिन्त्य ।) किं न संभाव्यते । प्रकृष्टपुण्यपरिपाकोपादानः कोऽपि महिमा स्यात् । द्विवचनं तु कथम् ।

लवः—भ्रातरावावां यमौ ।

रामः—स तर्हि द्वितीयः कः ।

(नेपथ्ये ।) दाण्डायन

आयुष्मतः किल लवस्य नरेन्द्रसैन्यै-
रायोधनं ननु किमात्थ सखे तथेति ।
अद्यास्तमेतु भुवनेष्वधिराजशब्दः[4]
क्षत्रस्य शस्त्रशिखिनः शममद्य यान्तु ॥ १६ ॥

रामः—अथ कोऽयमिन्द्रमणिमेचकच्छवि-
र्ध्वनिनैव बद्धपुलकं करोति माम् ।
नवनीलनीरधरधीरगर्जित-
क्षणबद्धकुड्मलकदम्बडम्बरम् ॥ १७ ॥

लवः—अयमसौ मम ज्यायानार्यः कुशो नाम भरताश्रमात्प्रतिनिवृत्तः ।

रामः—(सकौतुकम् ।) वत्स इत एवाहूयैतमायुष्मन्तम् ।

लवः—एवम् । (इति परिक्रामति ।)

णस्य पठनस्य । उपनिषदं । वत्सरेभ्यः प्रभृति । अन्तेवासिने शिष्याय । गुरूणाम् । कुतः कस्मात् । पुण्यानां परिपाकः परिणाम एव उपादानं कारणं यस्य । उपादानमिति यमाविति च ध्वनी । तथा अतिशयेनेत्यर्थः ॥ आयुष्मतः किलेति ॥ १६ ॥ क्षत्रस्य रामस्येति भावः । शस्त्राण्येव शिखिनः अग्नयः ॥ १६ ॥ अथ कोऽयमिन्द्रेति ॥१७॥ इन्द्रमणिवत् मेचका नीला छविः कान्तिः यस्य । धीरगर्जितक्षणे गम्भीरस्तनितक्षणे । बद्धकुड्मलः यः कदम्बो नीपः तस्य डम्बरः आरभटी यस्य तम् ।

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१ 'अथैतामस्त्रमन्त्रोपनिषदम्' ग—क. २ 'सहस्राधिकसंवत्सरपरिचर्यानिरता-यान्ते०' ग. ३ 'पूर्वानुक्रमः' घ; 'क्रमः' घ. ४ 'भुवनेषु च राज०' ग.

(ततः प्रविशति कुशः ।)

कुशः—(साकूतहर्षधैर्यं धनुरास्फालयन् ।)

दत्तेन्द्राभयदक्षिणैर्भगवतो वैवस्वतादा मनो-
दृप्तानां दहनाय दीपितनिजक्षत्रप्रतापाग्निभिः ।
आदित्यैर्यदि विग्रहो नृपतिभिर्धन्यं ममैतत्ततो
दीप्तास्त्रस्फुरदुग्रदीधितिशिखानीराजितज्यं धनुः ॥ १८ ॥

(इति विकटं परिक्रामति ।)

रामः—कोऽप्यस्मिन्क्षत्रियपोतके पौरुषातिरेकः ।

दृष्टिस्तृणीकृतजगत्त्रयसत्त्वसारा
धीरोद्धता नमयतीव गतिर्धरित्रीम् ।
कौमारकेऽपि गिरिवद्गुरुतां दधानो
वीरो रसः किमयमेत्युत दर्प एव ॥ १९ ॥

लवः—(उपसृत्य ।) जयत्वार्यः ।

कुशः—नन्वायुष्मन् किमियं वार्ता युद्धं युद्धमिति ।

लवः—यत्किंचिदेतत् । आर्यस्तु दृप्तभावमुत्सृज्य विनयेन वर्तताम् ।

कुशः—किमर्थम् ।

'आभटी चारभटीकाडम्बरश्च' इति रुद्रः ॥ १७ ॥ **दत्तेन्द्राभयेति** ॥ १८ ॥ **वैवस्वतान्मनोरागतैः** जातागमैः । संभूतैरिति यावत् । **दृप्तानां** गर्वितदैत्यानाम् । **आदित्यैः** वैकर्तनैः । 'ऐक्ष्वादिजनकादित्यवैदेहरघवो दिशः' इत्यगस्त्यः । सावित्रैरिति च पाठः । **ततः** विस्तृतः । **विग्रहो यदि** युद्धं चेत् । **धनुः** । **दीप्तास्त्राण्येव स्फुरन्तौ उग्रदीधिती** अग्निसूर्यौ तयोः शिखाभिः ज्वालाभिः । **नीराजिता** कृतनीराजना । गुम्भि(म्फि?)तेति यावत् । **ज्या** मौर्वी यस्मिन् तादृशं शोभतामिति शेषः । धनुर्मे योजितास्त्रं भवत्विति भावः ॥१८॥ **क्षत्रपोते** क्षत्रियडिम्भे । **पौरुषस्य** सामर्थ्यस्य । **अतिरेकः** आधिक्यम् ॥ **दृष्टिस्तृणीकृतेति** ॥१९॥ **जगत्त्रये** सत्त्वाः । 'बलाधिके च सत्त्वोऽस्त्री' इत्यमरशेषः । **गतिः** गमनम् । पादार्पणकम इति यावत् । 'बाल्ययौवनमध्यस्थं वयः कौमारकं विदुः ।' इति नन्दी । **गुरुतां** गुणत्वं गुणविशेषं महत्त्वं च । **गिरिवदिति** कथनं गुरुतायां सार्वकालिकत्वसूचकम् । **उत** अथवा । 'औद्धत्यव्यञ्जको दर्पः ।' इति गोवर्धनः ॥ १९ ॥ **युद्धमित्यनादरे । यत्किञ्चिदिति** कथनं आत्मसदृशयुद्धाभावज्ञापकम् । **दृप्तभावं** दर्पम् ।

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१ 'सक्रोधं कृतधैर्यं' न. २ 'दमनाय' न. ३ 'दीप्तास्त्र०' न–घ–च. ४ 'त्सृज्यार्योऽस्मिन् विनयेन' घ–ध.

लवः—यदत्र देवो रघुपतिस्तिष्ठति । स च स्निह्यत्यावयोरुत्कण्ठते च युष्मत्संनिकर्षस्य ।

कुशः—(सतर्कम् ।) स रामायणकथानायको ब्रह्मकोशस्य गोपायिता ।

लवः—अथ किम् ।

कुशः—आशंसनीयपुण्यदर्शनः स महात्मा । किं तु कथमस्माभिरुपगन्तव्य इति न संप्रधारयामि ।

लवः—यथैव गुरुस्तथोपसदनेन ।

कुशः—कथं हि नामैतत् ।

लवः—अत्युदात्तः सुजनश्चन्द्रकेतुरौर्मिलेयः प्रियवयस्येति सख्येन मामुपतिष्ठते । तेन तत्सम्बन्धेन धर्मतात एवायं राजर्षिः ।

कुशः—संप्रत्यवचनीयो राजन्येऽपि प्रश्रयः ।

(उभौ परिक्रामतः ।)

लवः—पश्यत्वेनमार्यो महापुरुषमाकारानुभावगाम्भीर्यसम्भाव्यमानविविधलोकोत्तरसुचरितातिशयम् ।

कुशः—(निर्वर्ण्य ।)

अहो प्रासादिकं रूपमनुभावश्च पावनः ।
स्थाने रामायणकविर्देवीं वाचं व्यवीवृतत् ॥ २० ॥

(उपसृत्य) तात प्राचेतसान्तेवासी कुशोऽभिवादयते ।

रामः—एह्येह्यायुष्मन् ।

आवयोरिति सप्तमीद्विवचनम् । आतङ्कः । ब्रह्माण एव विप्राः त एव कोशः अर्थौघः । 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः' इत्यमरः । 'गुरुस्तात उपाध्यायः' इति घटत इति शेषः । उदात्तः महान् । और्मिलेयः ऊर्मिलापुत्रः । 'सख्यं साप्तपदीनम्' इत्यमरः । राजन्ये क्षत्रियविषये । प्रश्रयः विनयः । ...श्वासः इति रभसः । आकारानुभावस्य स्वरूपप्रभावस्य । गाम्भीर्येण ॥ अहो प्रासादिकमिति ॥ २० ॥ प्रासादिकं प्रसादनदानम् । 'माहात्म्ये चानुभावः' इति कपिलः । वाल्मीकिः रामायणमुद्दिश्य । वाचं सरस्वतीम् । व्यवीवृतत् वर्तयति स्मेत्यर्थः । परिणामयति स्मेति यावत् । स्थाने युक्तम्

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१ 'रघुनन्दनः स्थितः । स रामायणकथानायको ब्रह्मकोशस्य गोप्ता' इति लववाक्यं न-पुस्तके. २ 'अवीवृतत्' क; 'अर्वाक्कृषत्' न.

अमृताध्मातजीमूतस्निग्धसंहननस्य[1] ते ।
परिष्वङ्गाय[2] वात्सल्यादयमुत्कण्ठते जनः ॥ २१ ॥

(परिष्वज्य । स्वगतम् ।) तत्किमपत्यमयं[3] दारकः ।

अङ्गादङ्गात्सृत[4] इव निजस्नेहजो[5] देहसारः
प्राहुर्भूय स्थित इव बहिश्चेतनाधातुरेकः[6] ।
सान्द्रानन्दक्षुभितहृदयप्रस्रवेनेव[7] सृष्टो
गात्रं[8] श्लेषे यदमृतरसस्रोतसा सिञ्चतीव ॥ २२ ॥

लवः—तात ललाटंतपो[9] घर्मांशुः । तदत्र सालवृक्षच्छाये मुहूर्तमासनपरिग्रहं करोतु तातः ।

रामः—यदभिरुचितं वत्सस्य ।

(सर्वे परिक्रम्य यथोचितमुपविशन्ति ।)

रामः—(स्वगतम् ।)

अहो प्रश्रययोगेऽपि गतिस्थित्यासनादयः ।
साम्राज्यशंसिनो भावाः कुशस्य च लवस्य च ॥ २३ ॥

॥ २० ॥ **अमृताध्माते**ति ॥ २१ ॥ **अमृतेन** सुधया । **आध्मातः** पूरितः यः **जीमूतः** मेघः । तस्येव **स्निग्धं संहननं** वपुः यस्य । 'मसृणश्यामयोः स्निग्धम्' इति शाश्वतः ॥ २१ ॥ **अङ्गादङ्गादि**ति ॥ २२ ॥ 'अङ्गादङ्गादिति' श्रुतिः । ...यवः । **निजस्नेहजः** स्वप्रेमसंभवः । **सारो** बलः **एको** मुख्यः । **चेतनायाः धातुः** । 'कामोद्रेके चेतने' इति, 'धातुः स्यादश्मविकृतौ' इति शब्दमालाशब्दार्णवौ । **आनन्देन क्षुभितः** स्थानाद्भ्रष्टश्चासौ **हृदयप्रस्रवः** तेन सिक्तः । प्रस्रवः आर्द्रता । 'पाह्नता' (पान्हा ?) इति **महाराष्ट्राः** । **स** तादृशः सभ...यावत् । **आश्लेषः** आलिङ्गनम् । **मम मे हिमश्च्योतं** तुहिननिर्गलनम् । **आ** समन्तात् **शंसतीव** । एतदालिङ्गनमतिसुखशीतलमिति भावः ॥ २२ ॥ 'कठोर...रूर्ध्वं दृष्टो रविः करैः । यदा ललाटं तपति स्याल्ललाटन्तपस्तदा ॥' इत्यमरशेषः । 'भूर्जस्तु सरलस्सालः' इति **धन्वन्तरिः** । **आसनपरिग्रहं** आसनं गृहाण । ध्वनिश्च ॥ **अहो प्रश्रययोगेऽपी**ति ॥ २३ ॥ **प्रश्रययोगे** अनन्यकर्तृकविनययोगेऽपि । स्वस्यैवोपचारकतादशायामपीति भावः । 'योगस्सन्नहनोपायध्यानसंगतियुक्तिषु' इत्यमरः । **स्थितिः** अवस्थानम् । **आसनं** उपवेशनम् । **आदि**शब्देन भाषणादिकं गृह्यते । **भावाः** चेष्टाः लक्षणानि च ।

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१ 'सिंह' घ. २ 'परिष्वङ्गस्य' व. ३ 'तत्किमित्ययं च दारकः' न. ४ 'स्नुत' घ–व. ५ 'निजो देहजः स्नेहसारः' घ–व. ६ 'एव' क–घ. ७ 'प्रस्रवेणाव सिक्तः' न. ८ 'गाढाश्लेषः स हि मम हिमच्योतमाशंसतीव' न. ९ 'ललाटंतपस्तपति' न.

वपुरवियुतसिद्धा एव लक्ष्मीविलासाः
प्रतिकलकमनीयां कान्तिमुद्भेदयन्ति ।
अमलिनमिव चन्द्रं रश्मयः स्वे यथा वा
विकसितमरविन्दं विन्दवो माकरन्दाः ॥ २४ ॥

भूयिष्ठं च रघुकुलकुमारच्छायामनयोः पश्यामि ।

कठोरपारावतकण्ठमेचकं
वपुर्वृषस्कन्धसुबन्धुरांसकम् ।
प्रसन्नसिंहस्तिमितं च वीक्षितं
ध्वनिश्च मङ्गल्यमृदङ्गमांसलः ॥ २५ ॥

(निपुणं निरूप्य ।) अये न केवलमस्मत्संवादिन्याकृतिः ।

अपि जनकसुतायास्तच्च तच्चानुरूपं
स्फुटमिह शिशुयुग्मे नैपुणोन्नेयमस्ति ।

'भावस्सत्तास्वभावाभि......लक्षणे' इति कपिलः ॥ २३ ॥ भङ्ग्यन्तरेणाहं ॥ **वपुरवियुतसिद्धेति** ॥ २४ ॥ **वपुषा अवियुताः** अवियुक्ताः सन्तः । **सिद्धाः** सहजसिद्धाः इति यावत् । 'काष्ठा त्रिंशत्तु ताः कलाः' इति **हरदत्तः** । **उद्भेदयन्ति** प्रकाशयन्ति । **स्वे** आत्मीयाः । 'स्वो ज्ञातावात्मनि स्वं त्रिष्वात्मीये स्वोऽस्त्रियां धने' इत्यमरः । **माकरन्दाः** मकरन्दसंबन्धिनः । **यथा** वेत्युपमानपदम् । 'यथैव वा व यद्वच्च यथा वा' इति केदारः ॥ २४ ॥ 'भूयिष्ठस्थितं' इत्यमरः । रघुकुलस्यैव कुमारमिति विवेकः ॥ **कठोरपारावतेति** ॥ २५ ॥ **कठोरः** तरुण इति यावत् । **'मेचकश्याम........मनोहरम्'** इति विक्रमार्कः । सुकारः पादपूरकः । त्र्यर्थं इति बहवः । **वीक्षितं** अवलोकनं । **प्रसन्नं** च तत् **सिंहस्येव** स्तिमितं निश्चलमित्यर्थः । माङ्गल्य...सौ **मृदङ्गस्येव मांसलः** गम्भीर इति भावः । 'मङ्गले साधु मङ्गल्यं' इति नन्दी । 'सर्वमङ्गलमङ्गल्ये' इति **श्रीसूक्तभाष्ये** स्पष्टमेतत् ॥ **अपि जनकसुताया** इति ॥ २६ ॥ तत्तत् चिरमिति थे...यमजागलस्तनोपमम् । **शिशू** इति प्रेमोपचारः बालावित्यर्थः । अपिस्संभावनायाम् । 'धन्यो मातृमुखस्सुतः' इति मयसिद्धान्तमनुसरन् ।

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१ 'अविहित' क-ख-ग. २ 'प्रतिजनकमनीयं' ख-घ; 'कमनीयं' क. ३ 'कान्तिमत्केतयन्ति' क-घ-ब. ४ 'रश्मं' क-घ-च. ५ 'ते मनोज्ञाः' क-घ-च. ६ 'विकसितमिव पद्मं' क-ख-ग. ७ 'भूयिष्टं च रघुकुलकौमारमनयोः' न. ८ 'बन्धुरांसयोः' न; 'स्कन्धसबन्धुरांसयोः' घ; 'असन्धुरांशकम्' ब. ९ 'असदङ्गसंवादिनी' क-घ; 'असदंश°' न.

ननु पुनरिव तन्मे गोचरीभूतमक्ष्णो-
रभिनवशतपत्रश्रीमदास्यं प्रियायाः ॥ २६ ॥
शुक्लाच्छदन्तच्छविसुन्दरेयं
सैवोष्ठमुद्रा स च कर्णपाशः ।
नेत्रे पुनर्यद्यपि रक्तनीले
तथापि सौभाग्यगुणः स एव ॥ २७ ॥

(विचिन्त्य ।) तदेतत्प्राचेतसाध्युषितमरण्यं यत्र किल देवी परित्यक्ता । इयं चानयोराकृतिर्वयोऽनुभावश्च । यदपि स्वतःप्रकाशान्यस्त्राणीति तत्र विमृशामि । अपि खलु तच्चित्रदर्शनप्रासङ्गिकमस्त्राभ्यनुज्ञानमुद्भूतं स्यात् । न ह्यसांप्रदायिकान्यस्त्राणि पूर्वेषामप्यनुशुश्रुम । अयं च संप्लवमानमात्मानं सुखातिशयो हृदयस्य मे विस्रम्भयते । यमाविति च भूयिष्ठमात्मसंवादः । भूयिष्ठं च मया द्विधा प्रतिपन्नो देव्या गर्भिणीभाव आसीत् । (सास्रम् ।)

पुरा रूढे स्नेहे परिचयविकासादुपचिते
रहो विश्रब्धाया अपि सहजलज्जाजडदृशः ।

मुखं तु तदीय...ह—नन्विति । अभिनवं अघ्रातं (?) । श्रीः शोभा । 'श्रीर्वेषादौ' इति विश्वः । तत् अनुपमानं आस्यम् । ननु निश्चये । पुनरिव शब्दालङ्कारौ इति दयालवः ॥ २६ ॥ शुक्लाच्छदन्तेति ॥ २७ ॥ शुक्ला... अच्छा निर्मला । मुद्रा...रेति जयः । कर्ण एव पाशः । कर्णस्येति कल्पलताकारः । रक्तेति । 'नीलरक्तान्तलोचनः' इति महापुरुषलक्षणम् । स एव प्रियासंबन्ध्येवेत्यर्थः ॥ २७ ॥ तत्रापीति—अस्त्राणां स्वतः-प्रकाशकेनेत्यर्थः । प्रासङ्गिकं प्रसङ्गभवम् । शस्त्राभ्यनुज्ञानमिति—सर्वथा एतानि त्वत्प्रसवमुपस्थास्यन्तीति प्रथमाङ्के चित्रपट्टिकादर्शनावसरे मयैवाभ्य-नुज्ञा कृतेति भावः । असांप्रदायिकानि देशिकाभ्यनुज्ञातेतराणीत्यर्थः । सुप्लवमानयोः उल्लोलकल्लोलयोः । विस्रम्भः विश्वासः । आत्मना सह संवाद इत्यर्थः । जीवद्वयरूपे अपत्ये चिह्नं यस्मिन् ॥ परां कोटिं स्नेहे इति ॥ २८ ॥ 'उपचारो बहिःस्नेहः प्रीतिरान्तरमुच्यते' इति वस्तुनिर्णयः । सहजलज्जा चासौ आ समन्ताल्लभेतरविषय इति यावत् । जडे अचम-

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१ 'मुक्ताच्छ' क–व–व. २ 'वपुश्च' घ; 'आकृतिर्वत्सयोः' घ. ३ 'इति च । तत्रापि खलु तदपि चित्र॰' न. ४ 'प्रवृद्धं' न. ५ 'अयं विस्मयसंप्लव॰' न; 'इत्थं च संप्लव॰' घ. ६ 'सुखदुःखातिशयः' न–क. ७ 'विप्रलम्भः' न. ८ 'यमा...वादः' एतन्नास्ति व–व–पुस्तकयोः. ९ 'परां कोटिं स्नेहे' न. १० 'अधिगते' न.

मयैवादौ ज्ञातः करतलपरामर्शकलया
द्विधा गर्भग्रन्थिस्तदनु दिवसैः कैरपि तया ॥ २८ ॥

(रुदित्वा) तत्किमेतौ पृच्छामि केनचिदुपायेन ।

लवः—तात किमेतत् ।

वाष्पवर्षेण नीतं वो जगन्मङ्गलमाननम् ।
अवश्यायावसिक्तस्य पुण्डरीकस्य चारुताम् ॥ २९ ॥

कुशः—अयि वत्स

विना सीतादेव्या किमिव हि न दुःखं रघुपतेः
प्रियानाशे कृत्स्नं किल जगदरण्यं हि भवति ।
स च स्नेहस्तावानयमपि वियोगो निरवधिः
किमेवं त्वं पृच्छस्यनधिगतरामायण इव ॥ ३० ॥

रामः—(स्वगतम् ।) अये तटस्थ[2] आलापः । कृतं प्रश्नेन । मुग्धहृदय कोऽयमाकस्मिकस्ते पारिप्लवो[3] विकारः । एवं च निर्भिन्नहृदयावेगः शिशु-

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रकारिण्यौ दृशौ नेत्रे यस्याः । कलया चातुर्येण । 'ग्रन्थिर्मर्मणि' इति यादवः । तया सीतयेत्यर्थः ॥ २८ ॥ केनचित् अन्यावेद्येनेत्यर्थः ॥ वाष्पवर्षेणेति ॥ २९ ॥ ते तव । 'बाल्ये सुतानां...त्वङ्कारपूर्वा गिरः' इति भोजचरिते । जगतां मङ्गलं येन यस्माद्वा । अवश्यायैः हिमैः । पुण्डरीकस्य हिममिव त्वन्मुखस्य वाष्पधारापि चारुतेति भावः । अनेन अनितरसाधारणं सौन्दर्यं व्यज्यते । अत एव 'किमिव हि मधुराणां मण्डनं नाकृतीनाम्' इत्यसम्व्याख्यातशाकुन्तले । पुण्डरीकेति कथनात् पाण्डिमा लक्ष्यते । तथा च—'या दशा विरहे स्त्रीणां सैव पुंसामपि' इति काव्यचिन्तामणौ ॥ २९ ॥ विना सीतादेव्या इति ॥ ३० ॥ सीतेव देवी तया । 'देवी कृताभिषेकायाम्' इत्यमरः । अरण्यमिव दुस्तरमित्यर्थः । यापि ...सस्नेहं हः (?) तावान्वा स्नेह इत्येवालम् । तथापि स्थितस्य गतिश्चिन्तनीयेति न्यायात् । सः प्रसिद्धः । स्नेहः तावान् अगण्य इत्यर्थः ॥ अनधगतं रामायणं येन । अत्र प्रथमो हिकारः पादपूरक इति कश्चित् । तन्न 'नहि नो नापीति' अमरसिंहेनाभिधानात् । द्वितीयस्तु प्रसिद्धवाचकः । कृत्स्नं किलेति भ्रान्तः पाठः । वतेति साधुः । अये इत्याश्चर्ये ॥ ३० ॥ तटस्थः कण्ठतः (?) अनेन ज्ञातोऽस्मीति भावः । आकस्मिकः अकस्माद्भवः । परिप्लवः चपलः । विनिर्भिन्नं भेदितं च तत् हृदयं तस्मिन् आवेगः

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१ 'अवश्यायाम्बुसिक्तस्य' घ. २ 'तटस्थितः' क—घ—च. ३ 'स्नेहपरिप्लवः' क; 'संप्लवापिकारः' न.

जनेनाप्यनुकम्पितोऽस्मि । भवतु तावदन्तरयामि । (प्रकाशम् ।) वत्सौ रामायणं रामायणमिति श्रूयते भगवतो वाल्मीकेः सरस्वतीनिष्यन्दः प्रशस्तिरादित्यवंशस्य । तत्र कौतूहलेन यत्किंचिच्छ्रोतुमिच्छामि ।

कुशः—स कृत्स्न एव सन्दर्भोऽस्मासिरावृत्तः । स्मृतिप्रत्युपस्थितौ तावदिमौ बालचरितस्यान्त्येऽध्याये द्वौ श्लोकौ ।

रामः—उदीरयतं वत्सौ ।

कुशः—

प्रकृत्यैव प्रिया सीता रामस्यासीन्महात्मनः ।
प्रियभावः स तु तया स्वगुणैरेव वर्धितः ॥ ३१ ॥
तथैव रामः सीतायाः प्राणेभ्योऽपि प्रियोऽभवत् ।
हृदयं त्वेव जानाति प्रीतियोगं परस्परम् ॥ ३२ ॥

रामः—कष्टमतिदारुणोयं हृदयमर्मोद्घातः । हा देवि एवं किल तदासीत् । अहो निरन्वयविपर्यासविरसवृत्तयो विप्रलम्भपर्यवसायिनस्तापयन्ति संसारवृत्तान्ताः ।

संभ्रमः यस्य । शिशुजनेनाप्यनुकम्पितोऽस्मि । वृद्धेनेत्यत्र कैमुतिकन्यायभावः । **अन्तरयामि** छादयामि इत्यर्थः । **निष्यन्दः** गलनम् । **प्रशस्तिः** प्रशस्तता । **स्मृति प्रत्युपस्थितौ** स्मृतौ इति यावत् । **बाले**ति बालकाण्डचरित्रस्य । **अन्त्ये** चरमे । 'अध्यायस्सर्गः' इति केदारः । **वत्सा**विति द्विवचनसंबोधनम् ॥ **प्रिया तु सीते**ति ॥ ३१ ॥ गुणैः दयादाक्षिण्यादिभिः । रूपाणां सौन्दर्याणां गणैः राशिभिश्च । एवकारश्चकारार्थः । आनेकार्थ्यादव्ययानां यथाप्रकरणं बुधैर्ज्ञेयोऽर्थ इति दण्डिसंमतेः । **प्रीतिः** सन्तोषः । **व्यवर्धत** तस्यामिति शेषः ॥ ३१ ॥ **तथैव राम** इति ॥ ३२ ॥ रामस्य सीता यथा **तथैवे**त्यर्थः । हृदयमित्येकवचनमहिम्ना उभयोर्हृदयमेकमेव, वपुषी परं द्वे इति भावः । **परस्परं प्रीतियोगं तु हृदयमेव जानाती**त्यन्वयः ॥ ३२ ॥ कर्मणः पूर्वानुभूतार्थस्य । 'उद्घात आरम्भः' इत्यमरः । **एवं** श्लोकद्वयानुरूपमित्यर्थः । निर्गतस्य अन्वयस्य **विपर्यासः** वैपरीत्यं यस्मात् । तादृक् **वृत्तं** चरित्रं यस्मिन् स चासौ **विप्रलम्भ**शृङ्गारः तस्य **स्मृतिः** स्मरणं । **तत्पर्यवसायिनः** स्मरणपर्यवसानवन्तः **तावकाः** त्वदीयाः । **संप्रसादस्य** सम्यक् प्रसन्नतायाः । **वृत्तान्ताः** उदन्ता इत्यर्थः । वंशोदितचरित्रश्शृङ्गारस्मरणपर्यवसायिनी जाता तव प्रसादवार्तेति भावः । 'विपर्यासो वैपरीत्ये' इति, 'अन्वयो वंशे' इति, 'वृत्तं चरित्रे' इति च, 'वि-

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१ 'विपर्यासविप्रलम्भस्मृतिपर्यवसायिनस्तावकाः संसारवृत्तान्ताः' न.

क तावानानन्दो निरतिशयविस्रम्भबहुलः
क्वे वाऽन्योन्यप्रेम क च नु गहनाः कौतुकरसाः ।
सुखे वा दुःखे वा क नु खलु तदैक्यं हृदययो-
स्तथाप्येष प्राणः स्फुरति न तु पापो विरमति ॥ ३३ ॥

भोः कष्टम् ।

प्रियागुणसहस्राणामेकोन्मीलनपेशलः ।
य एव दुःसहः कालस्तमेव स्मारिता वयम् ॥ ३४ ॥

यदा किंचित्किंचित्कृतपदमहोभिः कतिपयै-
स्तदीषद्विस्तारि स्तनमुकुलमासीन्मृगदृशः ।
वयःस्नेहाकूतव्यतिकरघनो यत्र मदनः
प्रगल्भव्यापारः स्फुरति हृदि मुग्धश्च वपुषि ॥ ३५ ॥

लवः—अयं च मन्दाकिनीचित्रकूटवनविहारे सीतादेवीमुद्दिश्य रघुपतेः श्लोकः—

प्रलम्भस्तु शृङ्गारे' इति मेदिन्यमरकपिलसंसारावर्ताः ॥ क तावानानन्द इति ॥ ३३ ॥ विस्रम्भः विश्वासः । बहुनाऽस्तीति भावः । चेतः मनः । यत्र यत्र यस्मिन् मनसीत्यर्थः । तद्भेदलेशरहितं प्रसिद्धं वा । हृदययोः आवयोरिति शेषः । 'पुंसि भूम्न्यसवः प्राणाः' इत्यमरानुशासनात् प्राणा इति वक्तव्ये प्राणः इति कवेः प्रमाद इति केचित् । तन्न ॥ 'हृदि प्राणो' इति तस्यैवोक्तेः । विरमति विरतो भवति । एतेन तद्विरहव्यथायां अपानादयो विरताः, पुनराशानुबन्धात् प्राणमात्रं हृदि वर्तत इति भावः ॥ ३३ ॥ प्रियागुणेति ॥ ३४ ॥ उन्मीलनं उदयः । प्रकृते स्मरणमिति यावत् । तं कौमाराविर्भावरूपमेव कालमित्यर्थः ॥ ३४ ॥ यदा किंचित्किंचिदिति ॥ ३५ ॥ स्तनमुकुलं कर्तृ । यदा अहोभिः दिवसैः । कृतपदं कृतस्थानं । चतुर्थपादः संहृदीति (?) मूलम् । तदा ईषत् मनाक् । विस्तारि विस्तारशालि । आसीत् । यस्मिन् यत्र हृदि । वयसः स्नेहे प्रादुर्भावरूपे प्रेम्णि । आकूतं अभिप्रायः । तस्य व्यतिकरेण संबन्धेन । घनः सान्द्रः । मदनः । प्रगल्भव्यापारः प्रकटव्याप्तिः सन् । चरति । वपुषि च मुग्धः मनोज्ञः । चरतीत्यर्थः । तथा च मदनः वयसा सह हृदि वपुषि च प्रौढ

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१ 'क तेऽन्योन्यं यत्नाः' घ–च. २ 'क्रमोन्मीलनतत्परः' न; 'क्रमोन्मीलन°' घ. ३ 'दुःसहः' न. ४ 'तदा' क–घ–च. ५ 'यदेतद्विस्तारि' न. ६ 'चित्रकूटवर्तिनि मन्दाकिनीविहारे' न.

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयमग्रतः[1]।
यस्यायमभितः पुष्पैः प्रवृष्ट इव केसरः ॥ ३६ ॥

रामः—(सलज्जास्मितस्नेहकरुणम्) अति हि नाम[2] मुग्धः शिशुजनः विशेपतस्त्वरण्यचरः । हा देवि स्मरसि वा तस्य[3] प्रदेशस्य तत्समयविस्रम्भातिप्रसङ्गसाक्षिणः ।

श्रमाम्बुशिशिरीभवत्प्रसृतमन्दमन्दाकिनी-
मरुत्तरलितालकाकुलललाटचन्द्रद्युति ।
अकुङ्कुमकलङ्कितोज्ज्वलकपोलमुत्प्रेक्ष्यते
निराभरणसुन्दरश्रवणपाशमुग्धं[4] मुखम् ॥ ३७ ॥

आसीदिति भावः ॥ ३५ ॥ **त्वदर्थमिव विन्यस्त** इति ॥ ३६ ॥ 'चतुष्कोणा शिला शिलापट्टः' इति त्रिकाण्डी । 'चलोमण्डा' इति **महाराष्ट्राः** । **यस्य** शिलापट्टस्य । यमभितः इति भावः । 'यं चायमभितः' इति वा पाठः । '**केसरः** काञ्चनद्रुमः' इति धन्वन्तरिः । 'घोळसरीवृक्ष' इति **महाराष्ट्राः** । **पुष्पैः प्रवृष्टः** प्रकर्षेण वृष्टः । कृतपुष्पवर्ष इति यावत् । द्वितीयतृतीयपादयोर्यमेति ध्वनिः ॥ ३३ ॥ **सेति**–रहोवृत्ततया **लज्जा** । बालोक्तमिति **स्मितम्** । पत्न्या आत्मार्थतया तत्र **स्नेहः** । ईदृश्यपि त्यक्तेति करुणा दया करुणो रसो वा सर्वत्रैवमूह्यम् ॥ **हा देवी**त्यादिकथनं हृदयस्थितां सीतां प्रतीति बोध्यम् । **वा**शब्दः किमर्थः । तस्य वातस्येति ध्वनिः । **विस्रम्भः** विश्वासः । **तेनातिप्रसङ्गः** सुरताभिटीति भावः ॥ तदेवाह—**श्रमाम्बुशिशिरीभवदि**ति ॥ ३७ ॥ श्रमजलैः शीतलीभवन् । **प्रसृतः** व्याप्तः । **मन्दः** सूक्ष्मश्च । यः **मन्दाकिनी**मारुतः । तेन **तरलितैः** । कम्पितैः । **अलकैः** चूर्णकुन्तलैः । **आकुलं** लोलं तदेव **चन्द्रः** तस्य **द्युतिः** कान्तिः यस्मिन् । ललाटस्य चन्द्र इति काव्यलक्षणे श्रीनाथः । कुङ्कुमेन कलङ्कितौ लाञ्छितौ न भवत इति **अकुङ्कुमकलङ्कितौ** । **उज्ज्वलौ** स्वतः प्रकाशमानौ **कपोलौ** यस्मिन् । कुङ्कुमं कुङ्कुमादिप्रचुरः रङ्गविशेषः । 'पचे' इति द्राविडाः । प्रकृते त्वकुङ्कुमेति कथनं वनवासाद्दौर्लभ्यप्रयुक्तमित्यवगन्तव्यम् । एतेन कविना निजद्राविडत्वं सूचितम् । **निर्गतौ आभरणे** च तौ **सुन्दरयोः श्रवणयोः पाशौ** तालपत्रे यस्मात् । तादृशं च तन्**मुग्धं** मनोज्ञम् । अनेन स्नानावसर इति बोध्यम् । मुखं वदनम् । **उत्प्रेक्षितं** ईदृगिदं तादृगिति चोल्लेखाः कृता इत्यर्थः । मयेति शेषः । तथा च निरुपाधिकं सीतासौन्दर्यमिति भावः ।

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१ 'आयतः' न. २ 'अति नामायं मुग्धः' घ. ३ 'तस्य तत्समयविस्रम्भातिप्रसङ्गस्य' न. ४ 'सौम्यम्' घ–च.

(स्तम्भित इव स्थित्वा । सकरुणम्) अहो नु खलु भोः ।

चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः
प्रवासेऽप्याश्वासं न खलु न करोति प्रियजनः ।
जगज्जीर्णारण्यं भवति च कलत्रव्युपरमे
कुकूलानां राशौ तदनु हृदयं पच्यत इव ॥ ३८ ॥

(नेपथ्ये ।) वसिष्ठो वाल्मीकिर्दशरथमहिष्योऽथ जनकः
सहैवारुन्धत्या शिशुकलहमाकर्ण्य सभयाः ।
जराग्रस्तैर्गात्रैरथ खलु विदूराश्रमतया
चिरेणागच्छन्ति त्वरितमनसोऽपि श्रमजडाः ॥३९॥

रामः—कथं भगवत्यरुन्धती वसिष्ठोऽम्बाश्च जनकश्चात्रैव । कष्टं कथं खल्वेते द्रष्टव्याः । (सकरुणं विलोक्य ।) अहह तातजनकोपि दैवादत्रैवा-यात इति वज्रेणेव ताडितोऽस्मि मन्दभाग्यः ।

अकुङ्कुमेति निराभरणेति च ध्वनी । एवमादिषु घट्टेषु परमनधीनार्थाः (?) सुधीहिताश्चलमतयश्चोरवत्पलायन्तेतरामव्युत्पन्नजरद्भित्तिखण्डाः, तदत्र व्यु-त्पन्नरसिका एव प्रमाणं इति दिक् ॥ ३७ ॥ संजातः स्तम्भः जडीभावः अस्य स्तम्भितः स्तब्धः कुण्ठित इवेत्यर्थः ॥ चिरं ध्यात्वा ध्यात्वेति ॥ ३८ ॥ चिरं ध्यात्वा निर्माय । प्रवासेऽपि । पुरतः अग्रतः । नगत इवेत्येकं पदम् । निषण्ण इव संभाव्यमान इति शेषः । प्रियजनः यः कोऽपि । निश्वासं सान्त्वनम् । न खलु न करोत्येवेत्यन्वयः । ध्यात्वा स्थित इव चेति क्वचि-त्पाठः । कलत्रस्य प्रकृते सीतायामपि । उपरमे तु उपरतौ अदर्शने इति भावः । जगत् भुवनम् । 'निस्सारे च खिलीभूते जीर्णं शुष्के गयासदे' इति केदारः । नेदमेकमेवावभासनं, इतरदप्यस्तीत्याह–तदनु तस्मादरण्या-वभासनात् । अनु पश्चात् । हृदयमिति मुख्यतयोक्तम् । अत एव, 'शिवस्य हृदयं विष्णोश्च हृदयं' इति निर्देशः । 'कुकूलं शङ्कुभिः कीर्णे श्वभ्रे ना तु तुषानले' इत्यमरः । तेषां राशौ पुञ्जे । प्रच्युतं प्रकर्षेण गलितमिवेत्यु-त्प्रेक्षा ॥ ३८ ॥ वसिष्ठो वाल्मीकिरिति ॥ ३९ ॥ महिष्यः कौसल्या-दयः । ध्वनिश्च । शिश्वोः लवचन्द्रकेत्वोः । गात्रैः अवयवैः । अथ खल्वित्यसाधुः । इहेति साधुः पाठः । त्वरितमस्मान्निर्गम्यत इति तेषामध्यव-सायः । तथाऽपि वार्धकदशया चिरेणागच्छन्तीति स्पष्टोऽर्थः ॥ ३९ ॥ पितृ-सखत्वात् तातश्चासौ जनक इति व्यपदेशः । ताडित इति सीतापरित्याग-

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१ 'विकल्प°' घ–प; 'कलत्रेऽप्युपरते' न. २ '°मनसो निष्पन्दाः' न.

सम्बन्धस्पृहणीयताप्रमुदितैर्जुष्टे वसिष्ठादिभि-
दृष्ट्वापत्यविवाहमङ्गलमहे तत्तातयोः सङ्गतम् ।
पश्यन्नीदृशमीदृशः पितृसखं वृत्ते महावैशसे
दीर्ये किं न सहस्रधाहमथवा रामेण किं दुष्करम् ॥४०॥

(नेपथ्ये ।) भो भोः कष्टं कष्टम् ।

अनुभावमात्रसमवस्थितश्रियं
सहसैव वीक्ष्य रघुनाथमीदृशम् ।
प्रथमप्रमूढजनकप्रबोधनाद्
विधुराः प्रमोहमुपयान्ति मातरः ॥ ४१ ॥

रामः—हा तात हा मातरः हा जनक

जनकानां रघूणां च यत्कृत्स्नं गोत्रमङ्गलम् ।
तत्राप्यकरुणे पापे वृथा वः करुणा मयि ॥ ४२ ॥

पराधादिति भावः ॥ **सम्बन्धस्पृहणीयतेति** ॥ ४० ॥ **स्पृहणीयता** इच्छा । **जुष्टे** सेविते । **अपत्यानां** सीतादीनाम् । **तत्तातयोः** तासां सीतादीनां तातयोः जनककुशध्वजयोः । **सङ्गतं** समागमम् **दृष्ट्वा** । **महावैशसे** परित्यागरूपे अत्यप्रिये । **वृत्ते** अतीते सति । ईदृशं पश्यन्नहं **न दीर्ये किं** न दलयामि । 'वैशसमप्रियम्' इति, 'वृत्तमतीते' इति लिङ्गानुशासननामनिधाने । 'दलति दीर्यति' इति माठरोक्तेः । अत्र जीर्ये (दीर्ये ?) इति कवेः प्रमादः । 'न विदीर्ये कठिनाः खलु स्त्रियः' इति **कुमारसंभवे ईश्वरकृष्णमिश्रस्यैव** दयनीयः ॥ नन्वहं न दीर्ये कुतः पुनरिदं सामर्थ्यमित्याशङ्क्याह—**अथवेति** ॥ **किं दुष्करं** किमपि दुष्करं नेत्यर्थः सर्वं सुकरमिति भावः ॥ ४० ॥ **अनुभावमात्रेति** ॥ ४१ ॥ **अनुभावः** प्रभावः । सुश्रीः शोभा लक्ष्मीर्वा । 'तस्य श्रीरनपायिनी' इति स्मरणात् । 'सीता लक्ष्मीर्भवान्विष्णुः' इति **रामायणे** च । **ईदृशं** सीतावियुक्तम् । **विधुराः** दीनाः । **प्रमोहं** मूर्छातिशयम् ॥ ४१ ॥ **जनकानां रघूणामिति** ॥ ४२ ॥ **तात** मिथिलाधिप इत्यर्थः । यत् भूम्यपत्यमिति शेषः । सीतेत्यर्थः । **कृत्स्नं** अशेषम् । **गोत्रयोः** वंशयोः **मङ्गलम्** । तत्रापि सीतायाम् । **अकरुणे पापे मयि** ।

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१ 'मङ्गलविधौ' न. २ 'ईदृशे' क-घ-व. ३ 'समुपस्थित' घ-व. ४ 'प्रथमप्रबुद्धजनकप्रबोधिताः' न. ५ 'तस्मिन्नकरुणे' क-घ-व.

यावत्सम्भावयामि । (इत्युत्तिष्ठति ।)

कुशलवौ—इत इतस्तातः ।

(सकरुणाकुलं परिक्रम्य निष्क्रान्ताः सर्वे ।)

इति कुमारप्रत्यभिज्ञानो नाम षष्ठोऽङ्कः ।

सप्तमोऽङ्कः ।

(ततः प्रविशति लक्ष्मणः ।)

लक्ष्मणः—भो भो अद्य खलु भगवता वाल्मीकिना सब्रह्मक्षत्रपौरजानपदाः प्रजाः सहास्माभिराहूय कृत्स्न एव सदेवासुरतिर्यग्गुरगनायकनिकायः सचराचरो भूतग्रामः स्वप्रभावेण संनिधापितः । आदिष्टश्चाहमार्येण—'वत्स लक्ष्मण भगवता वाल्मीकिना स्वकृतिमप्सरोभिः प्रयुज्यमानां द्रष्टु-

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वः युष्माकम् । करुणा वृथा ॥ ४२ ॥ इति महाराजपद + उत्तररामचरित-संजीवनाख्यटिप्पणे षष्ठोऽङ्कः ॥

॥ षष्ठोऽङ्कस्संपूर्णः ॥

अथ मुखसन्धिप्रभृतिउपक्षिप्तनाटकीययावद्वस्तुकोडीकरणरूपं निर्वहणसन्धि प्रपञ्चयिष्यन् वाल्मीक्याश्रमपरित्यक्तजानकीसमनुभूतार्थमन्तर्नाटिकात्मना चमत्करिष्यन् प्राचेतसवचनानुवृत्तिस्थावरजङ्गमप्रायजगद्विनुतपरिशुद्धमैथिलीकुशलवप्रमुखैः श्रीरामभद्रमानन्दयिष्यन् कविरद्धारम्भवशान् पूर्वसूचनां विनैव सभासन्निवेशोपकरणाज्ञप्तलक्ष्मणप्रवेशं प्रक्रमते—तत इति ॥ षष्ठाङ्कसंविधानानन्तरमित्यर्थः । भो इति मनः प्रति संबोधनम् । जानपदाः देशवासिनः । म्रियते मर्त्यः न म्रियते अमर्त्यः । मर्त्यश्चासावमर्त्यश्च मर्त्यामर्त्यरूप इत्यर्थः । तिर्यञ्चः कामधेन्वादयः पशवः । उरगनायकः वासुकिः तस्य निकायः भुजगानां वर्गः तेषां सन्तानः परम्परा यस्मिन् । 'वर्गो निकाये' इति, 'परम्पराभिजनयोस्सन्तानः' इति नन्दिहेमचन्द्रौ । चराचरैः जङ्गमस्थावरैः सहितः । भूतानां पृथिव्यादीनाम् । 'क्ष्मादावृते भूतं' इति, 'वृन्दे ग्रामः' इति चामरः । आतोद्यस्य स्थानं आसदनं, नदीरत्न प्रक्षाल्यो-तत्पावनत्वादिति त्व(त ?)दन्तरालस्य परिलक्षितताधिष्ठानत्वादिति च भावः । अत एव सीतादेवी प्राप्तप्रसववेदना आत्मानमतिदुःखसंवेगात्

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१ 'भोः किं नु खलु' न. + प्रथमाद्यङ्कव्याख्यानानां टीकाकृता यथाक्रमं कृतं तदत्राप्यनुसन्धेयम्. २ '०तिर्यङ्निकायः' न. ३ 'जङ्गमः स्थावरश्च' क–ख–ग.

मुपनिमन्त्रिताः स्मः । तद्गङ्गातीरमातोद्यस्थानमुपगम्य क्रियतां समाज-संनिवेशः' इति । कृतश्च मर्त्यामर्त्यस्य भूतग्रामस्य समुचितस्थानसन्निवेशो मया । अयं तु—

राज्याश्रमनिवासेऽपि प्राप्तकष्टमुनिव्रतः ।
वाल्मीकिगौरवादार्य इत एवाभिवर्तते ॥ १ ॥

(ततः प्रविशति रामः ।)

रामः—वत्स लक्ष्मण अपि स्थिता रङ्गप्राश्निकाः ।

लक्ष्मणः—अथ किम् ।

रामः—इमौ पुनर्वत्सौ कुशलवौ कुमारचन्द्रकेतुसमां प्रतिपत्तिं लम्भयितव्यौ ।

लक्ष्मणः—प्रभुस्नेहप्रत्ययात्तथैव कृतम् । इदं चास्तीर्णं राजासनम् । तदुपविशत्वार्यः ।

रामः—(उपविशति ।)

लक्ष्मणः—प्रस्तूयतां भोः ।

गङ्गाप्रवाहे निक्षिप्तवती इति तृतीयाङ्कविष्कम्भे तमसयोक्तम् । सलिलादुपैति इत्यग्रे लक्ष्मणवचसा स्फुटीभविष्यति चेति दिक् ॥ 'ततं वीणादिकम्' इत्यादि, 'वादित्रातोद्यनामकं' इत्यन्तममरः । 'वाजन्त्री' इति **महाराष्ट्राः** । **समाजः** सभा । मर्त्येति पूर्वमनुवादः । संप्रति स्वतः कथनमिति न पुनरुक्तिः ॥ **राज्याश्रमेति** ॥ १ ॥ **राज्यमेव आश्रमः** सौख्याभावादिति भावः । **कष्टं च तन्मुनिव्रतम्** । **वाल्मीकिना** वाल्मीकौ च **गौरवात्** ॥ १ ॥ 'रङ्गो नाट्यस्थलं' इति, 'सामाजिकः प्राश्निकः' इति च त्रिकाण्डशेषः । **प्रतिपत्तिः** मर्यादा । वात्सल्यमिति यावत् । **लम्भयितव्यौ** प्रापणीयौ । **प्रभोः स्नेहेन** । **प्रत्ययात्** विश्वासात् । कुशलवयोः भवति स्नेहेन अस्मदादीनामपि तयोर्विश्वासः अस्तीति भावः । **तथैव** चन्द्रकेतुवत् । कृतं वात्सल्यमिति शेषः । राजासनमास्तीर्णमिति कवेरिव कस्य न व्याकर्तुश्चातुर्यम् । 'नृपासनं यत्तद्भद्रासनं सिंहासनं च तत्' इत्यमरसिंहेनाभिहिततया सिंहासनस्यास्तरणत्वासंभवात् ॥ न च वाच्यमास्तरणोचितमन्यदासनं भवत्विति । तर्हि सभानायकस्य महाराजत्वे जगत्पते इति गङ्गया वक्ष्यमाणे वचसि चास्वरसापत्तेः । तस्माद्भटतरुमूलगुरुव्याख्यानमेव

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१ 'तद्भागीरथीतीरमनोज्ञस्थानम्' ख. २ '°स्थानेषु रुक्मपत्रेशसङ्गो मया' च. ३ 'प्रेक्षकाः' क-घ-च. ४ '°सदृशीं स्थानप्रतिपत्तिम्' क-ङ-छ.

सूत्रधारः—(प्रविश्य ।) भो भो भगवान्भूतार्थवादी प्राचेतसः सस्थावरजङ्गमं जगदाज्ञापयति—यदिदमस्माभिरार्षेण चक्षुषा समुद्वीक्ष्य पावनं वचनामृतं करुणाद्भुतरसं च किंचिदुपनिबद्धं तत्र कार्यगौरवादवधातव्यमिति ।

रामः—एतदुक्तं भवति । साक्षात्कृतधर्माण ऋषयः । तेषाममृतम्भराणि भगवतां परोरजांसि प्रज्ञानानि न क्वचिद्व्याहन्यन्त इत्यनभिशङ्कनीयानीति ।

(नेपथ्ये ।) हा अज्जउत्त हा कुमार लक्खण एआइणिं असरणं रण्णे आसण्णप्पसववेअणं हदासं सावदा मं अहिलसन्दि । साहं दाणिं मन्दभाइणी भाईरईए अत्ताणं णिक्खिविस्सम् । हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामरण्य आसन्नप्रसववेदनां हताशां श्वापदा मामभिलषन्ति । साहमिदानीं मन्दभागिनी भागीरथ्यामात्मानं निक्षेप्स्यामि ।

शरणमिति दिक्' ॥ **भूतार्थवादी** सत्यवस्तुवादी । 'भूतं त्रिपूचिते सत्ये' इति, 'अर्थोऽर्थनाविषययोर्धनकारणवस्तुषु' इति कपिलकेदारौ । 'कथयामि ते भूतार्थम्' इति अस्मद्व्याख्यातशाकुन्तले । प्रति उद्दिश्य **आर्षेण** अलौकिकेन । **वचनान्येव अमृतानि** यस्मिन् । **करुणश्चाद्भुतश्चासौ रसो** यस्मिन् । **किञ्चित्** चरितमिति शेषः । **कार्ये** प्रयोजने । आर्षप्रसादे इति भावः । **साक्षात्कृताः धर्माः** यैस्ते । साक्षात्कृतधर्माणः । 'न्यायाचारस्वभावेषु धर्मे पुण्ये जनस्थितौ' इति रत्नमाला ॥ 'वचसि स्थेयमस्माभिः सतां विदितधर्मणाम्' इति **लोलम्बः** । 'ऋषयस्सत्यवचसः' इत्यमरः । अमृतं बिभ्रति **अमृतम्भराणि** इति कवेः प्रमादः । तथापि-'वीणाऽस्तु सा काश्मयी प्रिये ते शृणोपि वाक्यान्यमृतम्भराणि ।' इति **श्रीनाथः** । **परोरजांसी**ति—यानि रजसः पराणि तानीत्यर्थः । शुद्धं अरजस्कम् । परोरज इति केदारः । 'प्रमादरहितं ज्ञानं प्रज्ञानम्' इत्यगस्त्यः । **अनभिशङ्कनीयानि** नाक्षेपोचितानि **इत्येतदुक्तं भवतीति** पूर्वेणान्वयः ॥ अथ अन्तर्नाटकपात्रभूतायाः लक्ष्मणपरित्यक्तायाः सीतायाः प्रवेशसूचनमारभते—**नेपथ्ये** इति । हा आर्यपुत्र हा कुमार लक्ष्मण एकाकिनीमशरणामासन्नप्रसवामरण्ये हताशाः श्वापदा अभिलषन्ति । हा इदानीं मन्दभागिनी आत्मानं भागीरथ्यां निक्षिपामि । 'अरण्यक' इति कवेः प्रमादः । 'लोपोऽरण्ये' इत्य-

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१ पततानि क-घ-च-पुस्तकेषु. २ '°धर्माणो महर्षयः' क-ख-न. ३ 'अमृतसाराणि' क-ख-च. ४ 'इति नाभिशङ्कनीयानि' क; 'न हि शङ्कनीयानि' न. ५ 'हताशा' (हताशाः) टी.

लक्ष्मणः—(आत्मगतम् ।) कष्टं वताऽन्यदेव किमपि ।

सूत्रधारः—**विश्वंभरात्मजा देवी राज्ञा त्यक्ता महावने ।**
प्राप्तप्रसवमात्मानं गङ्गादेव्यां विमुञ्चति ॥ २ ॥

(इति निष्क्रान्तः ।)

प्रस्तावना ।

रामः—(सावेगम् ।) देवि देवि लक्ष्मणमवेक्षस्व[1] ।

लक्ष्मणः—आर्य नाटकमिदम् ।

रामः—हा देवि दण्डकारण्यवासप्रियसखि एष ते रामाद्देवदुर्विपाकः[2] ।

लक्ष्मणः—आर्य दृश्यतां तावत्प्रबन्धार्थः ।

रामः—एष सज्जोऽस्मि वज्रमयः ।

(ततः प्रविशत्युत्सङ्गितैकैकदारकाभ्यां पृथिवीगङ्गाभ्यामवलम्बिता सीता ।)

रामः—वत्स लक्ष्मण असंविज्ञातपदनिबन्धनमन्धतमसमिव[3] प्रविशामि धारय माम् ।

देव्यौ—

समाश्वसिहि कल्याणि दिष्ट्या वैदेहि वर्धसे ।
अन्तर्जले[4] प्रसूतासि रघुवंशधरौ सुतौ ॥ ३ ॥

सीता—(समाश्वस्य ।) दिट्ठिआ दारए पसूदम्हि । हा अज्जउत्त । दिष्ट्या दारकौ प्रसूतास्मि । हा आर्यपुत्र ।

नुशासनादकारलोपेन रण्णे इति संकथनस्य सामीप्यात् । अत एव 'रान' इति महाराष्ट्राः । 'श्वापदा हिंस्रजन्तवः' इति संसारावर्तः । **कष्टमिति**— यत्किञ्चिदुक्तं अन्यदारब्धमिति भावः । **विश्वम्भरात्मजेति** ॥ २ ॥ **विश्वम्भरायाः** भूमेः ॥ २ ॥ **प्रस्तावना** ॥ **सावेगं** सभयसंभ्रमम् । **लक्ष्मणमवेक्षस्वेति**–अहमपराधीति भावः । **नाटकमिदमिति**–पश्यतां भ्रमनिवारणायेति बोध्यम् । **उत्सङ्गितः** उत्सङ्गे कृतः **एकैकदारको** याभ्यामित्यर्थः । अत्र कुशलवौ गङ्गापृथिव्यौ सीता एतत्पात्रपञ्चकमन्तर्नाटकीयम् । तत्र भ्रमं विना तत्तदभिनयव्यवहारभाषणादिकं निपुणमतिभिरवगन्तव्यम् ॥ **पदनिबन्धनं** स्थानसम्बन्धः ॥ **समाश्वसिहि कल्याणीति**

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१ 'क्षण°' क–घ; 'लक्ष्मण अवेक्षस्व' व. २ 'रामाद्विपाकः' न. ३ 'असंविज्ञातपदनिबन्धने तमसीवाहमद्य प्रविशामि' न. ४ 'अन्तर्जलम्' घ–व.

लक्ष्मणः—(पादयोर्निपत्य ।) आर्य आर्य दिष्ट्या वर्धामहे । कल्याणप्ररोहो रघुवंशः । (विलोक्य ।) हा हा कथं क्षुभितबाष्पोत्पीडनिर्भरः प्रमुग्ध एवार्यः । (वीजयति ।)

पृथिवी—वत्से समाश्वसिहि ।

सीता—(समाश्वस्य ।) भअवदीओ का तुम्हे । मं मुञ्चह । भगवत्यौ के युवाम् । मां मुञ्चतम् ।

पृथिवी—इयं ते श्वशुरकुलदेवता भागीरथी ।

सीता—भअवदि णमो दे । भगवति नमस्ते ।

भागीरथी—चारित्रोचितां कल्याणसम्पदमधिगच्छ ।

लक्ष्मणः—अनुगृहीताः स्मः ।

भागीरथी—इयं तु जननी ते विश्वम्भरा ।

सीता—हा अम्ब ईदिसी अहं तुए दिट्ठा । हा अम्ब ईदृश्यहं त्वया दृष्टा ।

पृथिवी—एहि वत्से एहि पुत्रि ।

(उभौ आलिङ्गय मूर्च्छतः ।)

लक्ष्मणः—(सहर्षम्) दिष्ट्या गङ्गापृथिवीभ्यामभ्युपपन्नार्या ।

रामः—(अवलोक्य ।) दिष्ट्या खल्वेतत्करुणोत्तरं वर्तते ।

भागीरथी—अत्रभगवती विश्वम्भरापि नाम व्यथत इति जितमपत्य-

॥ ३ ॥ दिष्ट्या इदानीं प्रसूतास्मि(सि ?) कल्याणौ शुभौ प्ररोहौ अङ्कुरौ सुतरूपौ यस्मिन् । क्षुभितानां जर्जराणां । बाष्पाणां उद्भेदः प्रादुर्भावः निर्भरः निरतिशयः यस्मिन् । प्रकर्षेण मुग्धः मूढः । भगवत्यौ के युवां मां मुञ्चतम् । भगवत्यौ इति संबोधनम् । भागीरथीत्वापादकं हेतुगर्भं नाम । भगवति नमस्ते ॥ हा अम्ब ईदृशी त्वयाऽहं दृष्टा ॥ मूर्च्छतः मुह्यतः । प्रेमावेशेनेति भावः ॥ आर्या सीता । अभ्युपपन्ना अनुगृहीता ॥ दिष्ट्या दैवात् । एतत् अभ्युपपादनं अनुग्रह इति यावत् । करुणो रसः उत्तरः अधिकः यस्मिन् । इदं एतदित्यस्य विधेयविशेषणं बोध्यम् ॥ अत्र सीताविषये । तथा च । एषा विश्वम्भरा । अस्याः सीतेव

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१ 'भअवदि का तुमं इअं अ' (का त्वम्, इयं च) क–घ–ग. २ 'चारित्रोपक्लिप्तान्' घ–प. ३ 'करुणान्तं खल्वेतद्वर्तते' क–च–ए; 'करुणान्तरम्' न.

स्नेहेन । यद्वा सर्वसाधारणो ह्येष मानसो मोहग्रन्थिश्चेतनावतामुपप्लवैः संसारतन्तुः । देवि भूतधात्रि वत्से वैदेहि समाश्वसिहि समाश्वसिहि ।

पृथिवी—देवि सीतां प्रसूय कथमाश्वसिमि ।

सोढश्चिरं राक्षसमध्यवास-
स्त्यागो द्वितीयो हि सुदुःसहोऽस्याः ।

भागी०—को नाम पाकाभिमुखस्य जन्तो-
र्द्वाराणि दैवस्य पिधातुमीष्टे ॥ ४ ॥

पृथिवी—भगवति भागीरथि युक्तमेतत्सर्वं न वो रामभद्रस्य ।

न प्रमाणीकृतः पाणिर्बाल्ये बालेन पीडितः ।
नाहं न जनको नाग्निर्नानुवृत्तिर्न सन्ततिः ॥ ५ ॥

सीता—हा अज्जउत्त सुमराविदम्हि । हा आर्यपुत्र स्मारितास्मि ।

कलत्पत्यानि वा तदपि व्यथते । अतः पत्युः(अपत्य ?)स्नेहेन जितमिति भावः ॥ **मानसः** मनस्संबन्धी । **मोहग्रन्थिः** ममतापाशः । 'ममता-मूर्छयोर्मोहः' इति, 'ग्रन्थिर्ना पर्वपाशयोः' इति वामनयादवौ । **चेतना-वतां** प्राणिनाम् । **'उपप्लव** उपद्रवे' इति ध्वनिमञ्जरी । गूढेत्यान्तर इति च द्विपदी प्रक्षिप्ता । **भूतधात्रि** इति भूवाचकं संबोधनम् ॥ **सोढश्चि-रमिति** ॥ ४ ॥ **सोढः** क्षान्तः । लङ्कायामिति भावः । हि प्रसिद्धौ । अहिस्सर्प इव **सुदुस्सह** इति एकपदं च । **पाकौ** सुखदुःखपरिणामौ तावुद्दिश्य **अभिमुखस्य** । 'पोते च परिणामे च पाकः' इति नानार्थमञ्जरी । **जन्तोर्विषये** । 'तस्य वा तस्य विषये' इति समयपद्धतिः । **दैवस्य** सुख-दुःखप्रापकविधेः । **द्वाराणि** प्रवेशमार्गान् । **पिधातुं** आच्छादयितुम् । **ईष्टे** समर्थो भवति । तथा च—'अवश्यमनुभोक्तव्यं कृतं कर्म शुभाशुभम् ॥' इति भावः । 'प्रवेशमार्गे च द्वारि छिद्रे च' इति धनञ्जयः ॥ ४ ॥ **न वो रामभद्रस्येति** भिन्नं वाक्यम् । **वः** युष्माकम् । रामभद्रस्य नेति युक्तमित्यनुषङ्गः । 'सीतालक्ष्मीर्भवान्विष्णुः' इति स्मारितत्वादिति भावः । तदेवाह—**न प्रमाणीकृत** इति ॥ ५ ॥ **अनुवृत्तिः** अनुवर्तनम् । **सन्ततिः** रघूणां वंशः । प्रमाणीकृत इति पदं सर्वत्र यथोचितमूह्यम्

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१ 'मनसो मूढग्रन्थिरान्तरः' न; 'मनसो मोहग्रन्थिरन्तश्चरः' क–च; 'गूढग्र-न्थिरन्तश्चरः' घ. २ 'अनुपप्लवः' क–व–च. ३ 'एकश्चिरम्' च. ४ 'द्वितीयस्तु' न; 'द्वितीयश्च' क–घ–च. ५ 'जन्तुः' न–च. ६ 'मद्वदासुचम् । युक्तमेतद्वा रामभद्रस्य' क–घ–व; 'सर्वं वो रामभद्रस्य' न. ७ 'न तु वृत्तिः' न.

पृथिवी—आः कलत्रवार्येपुत्रः ।

सीता—(सलज्जास्रम् ।) जह वा अम्बा भणादि । यथा वाऽम्बा भणति ।

रामः—अम्ब पृथिवि, ईदृशोऽस्मि ।

भागी०—भगवति वसुन्धरे शरीरमसि संसारस्य । तत्किमसंविदानेव जामात्रे कुप्यसि ।

घोरं लोके विततमयशो या च वह्नौ विशुद्धि-
  र्लङ्काद्वीपे कथमिव जनस्तामिह श्रद्दधातु ।
इक्ष्वाकूणां कुलधनमिदं यत्समाराधनीयः
  कृत्स्नो लोकस्तदिति विषमे किं स वत्सः करोतु ॥ ६ ॥

लक्ष्मणः—अव्याहतान्तःप्रकाशा हि देवताः सत्त्वेषु ।

भागी०—तथाप्येष तेऽञ्जलिः ।

रामः—अम्ब अनुवृत्तस्त्वया भगीरथकुले प्रसादः ।

पृथिवी—देवि नित्यं प्रसन्नास्मि वः किं त्वापातदुःसहस्नेहसंवेगेनैवं ब्रवीमि । न पुनर्न जानामि सीतास्नेहं रामभद्रस्य ।

॥ ५ ॥ हा आर्यपुत्र स्मर्यसे । आः कोपे । यथाऽम्बा भणति । 'अम्बा माता गुरुवधूः श्वश्रूज्येष्ठप्रजापती' इति रत्नमाला । **शरीरमसि** शरीरमिव सर्वैः प्रार्थनीयासीत्यर्थः । सर्वाधारत्वादिति भावः ॥ **घोरं लोके विततमिति** ॥ ६ ॥ **विततं** विस्तृतम् । **श्रद्दधातु** दूरवृत्तत्वादिति भावः । **समाराधनीय इति यत् इदं इक्ष्वाकूणां कुलधनमित्यर्थः** । तद्वदावश्यकमिति यावत् । एतेन– 'लब्ध्वा (ल्ब्वा ?) कुलधनं राजा लङ्कां प्रायाद्विभीषणः ।' इत्यत्र यत् कैरपि यथेच्छं व्याकृतम्, तत्परास्तम् । **तत्** तस्मात् । **इति** पूर्वोक्तप्रकारेण । **विषमे** सङ्कटे ॥ ६ ॥ **सत्त्वेषु** निश्चयेषु । अथ गङ्गा भूमिं प्रत्याह–**तथापीति** । **ते** तुभ्यम् । **अञ्जलिः** मया क्रियत इति शेषः । **अनुवृत्तः** अनुष्ठाय वृत इत्यर्थः । असावित्यस्य अहमिति संप्रदायार्थः । अत एव असावागतोऽस्मीति विक्रमचरिते डिण्डिमः । **आपाते** आकर्णनक्षण एव **दुस्सहं** कौलीनं यस्यास्तादृशी चासौ सुता तस्यां **स्नेहस्य आवेगः** आसमन्ताद्वेगः आवेगस्तेनेत्यर्थः । 'दर्शनक्षण आपातत्यर्थवाकर्णनक्षणः' ।

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१ 'त्वदिए' न–फ; 'तमपि विषमे' घ; 'नदनिगाहनम्' च. २ 'भूतेषु विशेषेण गङ्गा' घ–च. ३ एतदञ्जलगवाक्यं घ–च–पुस्तकयोः. ४ 'दुःसहः शोकावेगोऽस्त्यस्य न पुनर्न' च; 'किं त्वस्यापातदुःसहः स्नेहसंवेगः' न.

दह्यमानेन मनसा दैवाद्वत्सां विहाय सः।
लोकोत्तरेण सत्त्वेन[1] प्रजापुण्यैश्च जीवति ॥ ७ ॥

रामः—सकरुणा हि गुरवो गर्भरूपेषु।

सीता—(रुदती कृताञ्जलिः।) णेदु मं अत्तणो अङ्गेसु विलअं अम्बा। नयतु मामात्मनोऽङ्गेषु विलयमम्बा।

रामः—किमन्यद्ब्रवीतु।

भागी०—शान्तम्। अविलीना संवत्सरसहस्राणि भूयाः।

पृथिवी—वत्से अवेक्षणीयौ ते पुत्रकौ।

सीता—अणाधम्हि। किं एदेहिं। अनाथास्मि। किमेताभ्याम्।

रामः—हृदय वज्रमसि[2]।

भागी०—कथं त्वं[3] सनाथाप्यनाथा।

सीता—केरिसं मम अभग्गाए सणाहत्तणम्। कीदृशं मे अभाग्यायाः सनाथत्वम्।

देव्यौ—जगन्मङ्गलमात्मानं कथं त्वमवमन्यसे।
आवयोरपि यत्सङ्गात्पवित्रत्वं प्रकृष्यते ॥ ८ ॥

लक्ष्मणः—आर्य श्रूयताम्।

रामः—शृणोतु लोकः।

(नेपथ्ये कलकलः।)

रामः—अद्भुततरं किमपि।

सीता—किंत्ति आवद्धकलकलं[4] अन्तरिक्खं पज्जलदि। किमित्यावद्धकलकलमन्तरिक्षं प्रज्वलति।

इति, 'कौलीनं लोके च' इति केदारहैमौ। अत एव 'अद्यमापातमधुरम्' इति सार्वभौमः। सीतायां स्नेहम्। 'धैर्ये सत्त्वं' इति जयः॥ दह्यमानेन मनसेति ॥ ७ ॥ प्रजानां पुण्यैः ॥ ७ ॥ गर्भाणामिव रूपं आकृतिः येषां अस्मास्विति शेषः॥ नयतु मामात्मनोऽङ्गेषु विलयमम्बा। 'अन्तर्धाने च विलयः' इत्यमरसत्वः। अविलीना अनष्टा। किमेताभ्यामनाथाभ्याम्। वज्रमिति- एवमश्लीलश्रवणादिति भावः। कीदृशं मे अभाग्यायाः सनाथत्वम्। 'नाथस्तातपतिस्वामिदेवाधारेष्वपि' इति नन्दी॥ जगन्मङ्गलमिति ॥ ८ ॥ यत् यस्मात् आवयोः। सङ्गात् सङ्गतेः। प्रकृष्यते अवि-

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१ 'धैर्येण' व. २ 'वज्रमयम्' क-घ-व. ३ 'कथं वत्सौ सनाथावप्यनाथौ' न. ४ एतन्नास्ति क-घ-व-पुस्तकेषु.

रामः—हा प्रिये लोकान्तरं गतासि ।

सीता—णेदु मं अत्तणो अङ्गेसु विलअं अम्बा । ण सहिस्सं ईरिसं जीअलोअपरिभवं अणुभविदुं । नयतु मामात्मनोऽङ्गेषु विलयमम्बा । न सहिष्ये ईदृशं जीवलोकपरिभवमनुभवितुम् ।

रामः—किमुत्तरं स्यात् ।

पृथिवी—मन्नियोगतः स्तन्यत्यागं यावत्पुत्रयोरवेक्षस्व । परेण तु यथा रोचिष्यते तथा करिष्यामि ।

भागी०—एवं तावत् ।

(इति निष्क्रान्ते देव्यौ सीता च ।)

रामः—कथं विलय एव वैदेह्याः सम्पन्नः । हा देवि दण्डकारण्यवास-प्रियसखि हा चारित्रदेवते लोकान्तरं पर्यवस्थितासि । (मूर्छति)

लक्ष्मणः—भगवन्वाल्मीके परित्रायस्व परित्रायस्व । एष ते काव्यार्थः ।

(नेपथ्ये ।) अपनीयतामातोद्यम् । भो भो सजङ्गमस्थावराः प्राण-भृतो मर्त्यामर्त्याः पश्यतेदानीं महर्षिणा भगवता वाल्मीकिनाऽभ्यनुज्ञातं पवित्रमाश्चर्यम् ।

तथा चात्र रसातलप्रवेशादिकमतीतं चरितं गर्भनाटकव्याजेन दर्शितम् ॥ एतौ हीति पद्यस्थविशेषपञ्चकं प्रपञ्चितम् । वाल्मीकिसमाश्रयचन्द्रकेतुसमरार-भटीरामभद्रसंलापगुणादिविशिष्टं कुशलवयोः कौमारप्रकरणं तदिदं नाटक-गर्भनाटकात्मना द्विकोटिकं कविचमत्कृतं संविधानरहस्यनारिकेलगतुलमतिशि-लातले स्फोटितवानहम् । शिष्यशिशुरनसूयाप्रगुणगुणगणिग्रहयालुभिरनुग्राह्य इति दिक् ॥ लोकान्तरं ध्वनिः ॥ नयत्वात्मनोऽङ्गेषु विलयमम्बा न सहिष्ये रात्रिंदिवं जीवलोकपरिभवमनुभवितुम् । जीवयुक्तलोकेषु भुवनेषु । 'जीव-स्तत्त्वे' इति कपिलः । परिभवं तिरस्कारम् । नियोगतः शासनात् । परेण वयसेति शेषः । प्रतिपदं ज्ञातमेव अन्तर्नाटकमिति शेषः । 'तावच साकल्येऽवधौ मानेऽवधारणे' इत्यमरः । चरित्रेण देवतेत्यर्थः । न मानुषीति भावः । एष ते काव्यार्थः तिष्ठत्विति भावः । एतावत्पर्यन्तं गर्भनाटकमिति सूक्ष्मदृग्भिर्बोध्यम् ॥ प्रकृतमनुसरति—नेपथ्ये इति ॥ आ-तोद्यं चतुर्विधवाद्यम् । प्राणभृत इति—अनन्यगत्या ससनादप्रारम्भप्रपनप्र-

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१ 'परिवत्तं' (परिनतं) क–घ–प. २ 'कथं प्रतिपन्न एव तावत् । हा चारि-त्रदेवते लोकान्तरे पर्यवसितासि' न. ३ 'एष किं ते काव्यार्थः' प.

लक्ष्मणः—(विलोक्य ।) मन्थादिव क्षुभ्यति गाङ्गमम्भो
व्याप्तं च देवर्षिभिरन्तरिक्षम् ।
आश्चर्यमार्या सह देवताभ्यां
गङ्गामहीभ्यां सलिलादुदेति ॥ १६ ॥

पुनर्नेपथ्ये । अरुन्धति जगद्वन्द्ये गङ्गापृथ्व्यौ जुषस्व नौ ।
अर्पितेयं तवावाभ्यां सीता पुण्यव्रता वधूः ॥ १७ ॥

लक्ष्मणः—अहो आश्चर्यमाश्चर्यम् । आर्य पश्य पश्य । (विलोक्य) कष्टमद्यापि नोच्छ्वसित्यार्यः ।

(ततः प्रविशत्यरुन्धती सीता च ।)

अरुन्धती—त्वरस्व वत्से वैदेहि मुञ्च शालीनशीलताम् ।
एहि जीवय मे वत्सं सौम्यस्पर्शेन पाणिना ॥ १८ ॥

सीता—(ससंभ्रमं स्पृशन्ती) समस्ससदु समस्ससदु अज्जउत्तो । समाश्वसितु समाश्वसित्वार्यपुत्रः ।

रामः—(समाश्वस्य सानन्दम्) भोः किमेतत् । (दृष्ट्वा सहर्षाद्भुतम् ।) कथं देवी । (सलज्जम् ।) अये अम्बा मे अरुन्धती सर्वे च प्रहृष्यन्त ऋष्यशृङ्गशान्तादयोऽस्मद्गुरवः ।

अरुन्धती—वत्स एषा भगवती भगीरथगृहदेवता सुप्रसन्ना गङ्गा । नेपथ्ये । जगत्पते रामचन्द्र स्मर्यतामालेख्यदर्शने मां प्रत्यात्मनो वचनं यथा सा त्वमम्ब स्नुषायामरुन्धतीव सीतायां शिवानुध्याना भवेति तत्रानृणास्मि जाता ।

विष्ठलक्ष्मणकृतानुवादबलेन च प्राणभृच्छब्दः तिर्यगुरगादियाचक इति विवक्षितः । प्राणाः असवः प्राणशक्तिर्वा । 'शक्तिः प्राणे' इत्यमरः । पश्यन्त्विति—भवन्त इति शेषः ॥ मन्थादिव क्षुभ्यतीति ॥ १६ ॥ मन्थो मन्थनम् । आर्या सीता ॥ १६ ॥ अरुन्धतीति ॥ १७ ॥ गङ्गापृथिव्यौ नौ च द्वितीयाद्विवचनम् । उद्दिश्येति शेषः । जुषस्व प्रियस्व । तव हस्ते इति शेषः ॥ १७ ॥ त्वरस्व वत्से इति ॥ १८ ॥ शालीनं अधृष्टम् । शीलं स्वभावः यस्याः । 'अधृष्टे तु शालीनः' इत्यमरः । सौम्यः सुकरः स्पर्शः यस्य । यमेति ध्वनिः ॥ १८ ॥ समाश्वसितु आर्यपुत्रः । गङ्गा प्राह जगत्पते इति । सा प्रसिद्धा त्वं अरुन्धतीव स्नुषायां सीतायां, शिवं अनुध्यानं अनुसरणपूर्वकं स (?) वात्सल्यमिति यावत् । ध्यानं चिन्तनं यस्याः ॥

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१ 'उपैति' न. २ 'भजस्व' न. ३ 'तवाभ्यासे' व. ४ 'प्रिय' कु-घ-क-

अरुन्धती—इयं ते श्वश्रूर्भगवती वसुन्धरा।

पुनर्नेपथ्ये। उक्तमासीदायुष्मता वत्सायाः परित्यागे यथा भगवति वसुन्धरे श्लाघ्यां दुहितरमवेक्षस्व जानकीमिति। तदधुना कृतवचनास्मि प्रभोर्वत्सस्येति।

रामः—कथं कृतमहापराधो भगवतीभ्यामनुकम्पितः। प्रणमामि वः।

अरुन्धती—भो भोः पौरजानपदाः, इयमधुना भगवतीभ्यां वसुन्धराजाह्नवीभ्यामेवं प्रशस्यमाना ममारुन्धत्याः समर्पिता पूर्वं च भगवता वैश्वानरेण निर्णीतपुण्यचारित्रा सब्रह्मकैश्च देवैः संस्तुता सावित्रकुलवधूर्देवयजनसम्भवा सीतादेवी परिगृह्यतामिति कथमिह भवन्तो मन्यन्ते।

लक्ष्मणः—आर्य एवमार्ययारुन्धत्या निर्भर्त्सिताः पौरजानपदाः कृत्स्नश्च भूतग्राम आर्यां नमस्कुर्वन्ति। लोकपालाः सप्तर्षयश्च पुष्पवृष्टिभिरुपतिष्ठन्ते।

अरुन्धती—जगत्पते रामचन्द्र

नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम्।
हिरण्मय्याः प्रतिकृतेः पुण्यंप्रकृतिमध्वरे॥ १९॥

सीता—(स्वगतम्।) जाणादि अज्जउत्तो सीदाए दुक्खं पडिमज्जिदुम्। जानात्यार्यपुत्रः सीताया दुःखं परिमार्ष्टुम्।

रामः—यथा भगवत्यादिशति।

लक्ष्मणः—कृतार्थोऽस्मि।

सीता—पच्चुज्जीविदम्हि। प्रत्युज्जीवितास्मि।

वसुन्धरा प्राह–उक्तमिति **वत्सायां** सीतायां विषये। **प्रभोः** तव। **कृतं वचनं** यया सा॥ इत्थं रामेण गङ्गावसुन्धरे प्रथमाङ्के संप्रार्थिते। तदेतद् द्वयं दीर्घदर्शिभिरवगन्तव्यम्। **अरुन्धत्येति**–स्वेन स्वनामग्रहणं माहात्म्यद्योतकम्। अत एव–'स्थितमिव नगरे राक्षसानां सहस्रम्' इति **मुद्राराक्षसीये** 'दुर्योधनकेसरीन्द्रगृहिणी' इति **वेणीसंहारे** च। **वैश्वानरेण** अग्निना। **लोकपालाः** इन्द्राद्याः॥ **नियोजय यथेति**॥ १९॥ धर्ममनतिक्रम्य **यथाधर्मम्**। **प्रतिकृतेः** प्रतिमायाः। **पुण्या** चासौ **प्रकृतिः** तां प्रधानमित्यर्थः। 'प्रधानं प्रकृतिः स्त्रियाम्' इत्यमरः। 'प्रकृतिं पुरुषं चैव विद्ध्यनादी उभौ' इति स्मरणात्॥ १९॥ जानाति आर्यपुत्र सीतादुःखं प्रमार्ष्टुम्। प्रत्युज्जीवि-

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१ 'कृतापराधोऽपि भगवति त्वयानुकम्पयितव्यो रामः प्रणमति' न. २ 'पुण्यां प्रकृतिम्' क—न.

लक्ष्मणः—आर्ये एप निर्लज्जो लक्ष्मणः प्रणमति ।

सीता—वच्छ[1]सरिसो तुमं चिरं जीअ । वत्ससदृशस्त्वं चिरं जीव ।

अरुन्धती—भगवन्वाल्मीके उपनीयेतामिमौ सीतागर्भसम्भवौ रामभद्रस्य पुत्रकौ कुशलवौ । (इति निष्क्रान्ता ।)

रामलक्ष्मणौ—दिष्ट्या तथैवैतत् ।

सीता—(सबाष्पाकुला) कहिं ते पुत्तआ मे । कुत्र तौ पुत्रकौ मम ।

(ततः प्रविशति वाल्मीकिः कुशलवौ च ।)

वाल्मीकिः—वत्सौ कुशलवौ एप वां रघुपतिः पिता । एप लक्ष्मणः कनिष्ठतातः । एषा सीता जननी । एप राजर्षिर्जनको मातामहः ।

सीता—(सहर्षकरुणाद्भुतं विलोक्य ।) कहं तादो । कथं तातः ।

कुशलवौ—हा तात हा अम्ब हा मातामह ।

रामलक्ष्मणौ—(सहर्षमालिङ्ग्य ।) ननु वत्सौ पुण्यैः प्राप्तौ स्थः ।

सीता—एहि जाद कुस एहि जाद लव चिरस्स परिस्सजह मं लोअन्त[2]रगदं जणणिं । एहि जात कुश एहि जात लव चिरस्य परिष्वजेथां मां लोकान्तरगतां जननीम् ।

कुशलवौ—(तथा कृत्वा) धन्यौ स्वः ।

सीता—भअवं एसा हं पणमामि । भगवन्, एपाहं प्रणमामि ।

वाल्मीकिः—वत्से ईदृश्येव चिरं भूयाः ।

तास्मि । वत्ससदृशो मे चिरं जीव । **वत्सयोः** कुशलवयोः **सदृशः** समानः । 'ज्येष्ठभ्राता पितृसमः' इति स्मृतेः । सदृशो मे इति ध्वनिः । **रामभद्रस्य सीतागर्भे संभूतौ कुशलवौ उपनय** समीपमानय, णीञ् प्रापणे । ध्वनिश्च । **तथैव तत्** उपनयेति...... । **पुत्रकौ** वत्सौ संबोधनम् । **वां** युवयोः । **आकूतं** अभिप्रायः । कथं तातः । 'हर्षाश्चर्याद्भुतेपु हा' इति कपिलः । एहि जात कुश एहि जात लव चिरस्य परिष्वजस्व मां लोकान्तरगतां जननीम् । भगवन् । प्रणमामि । इत्थमिति-पतिपुत्रसमेतेति यावत् । रावणविनाशहेतुश्चेत्यर्थः । 'संभवामि युगे युगे' इति भगवद्वचनात् ॥ अद्यहे तातः

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१ 'वच्छ ईदिसो' (वत्स ईदृशः) क-घ-च-न. २ 'लोअन्दराओ आअदं' (लोकान्तरादागताम्) न.

सीता—अम्महे तादो कुलगुरु अज्जाअणो सभत्तुआ अज्जा सन्तादेई सलक्खणा सुप्पसण्णा अज्जउत्तचलणा समं कुशलवा वि दीसन्ति ता णिब्भरम्हि आणन्देण। अहो तातः कुलगुरुरार्याजनः सभर्तृकार्या शान्तादेवी सलक्ष्मणाः सुप्रसन्ना आर्यपुत्रचरणाः समं कुशलवावपि दृश्यन्ते तन्निर्भरास्म्यानन्देन।

(नेपथ्ये कलकलः)

वाल्मीकिः—(उत्थायावलोक्य च।) उत्खातलवणो मधुरेश्वरः प्राप्तः

लक्ष्मणः—सानुषङ्गाणि कल्याणानि।

रामः—सर्वमिदमनुभवन्नपि न प्रत्येमि। यद्वा प्रकृतिरियमभ्युदयानाम्।

वाल्मीकिः—रामभद्र उच्यतां किं ते भूयः प्रियमुपकरोमि।

रामः—अतः परमपि प्रियमस्ति। किं त्विदं[1] भरतवाक्यमस्तु।

पापेभ्यश्च पुनाति[2] वर्धयति च श्रेयांसि सेयं कथा
मङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च।

कुलगुरुरार्याजनः सभर्तृका आर्या शान्तादेवी सलक्षणा सुप्रसन्ना। सलक्षणेति–शान्त्यादिस्वलक्षणविशिष्टेत्यर्थः। आर्यपुत्रलालनेन समं कुशलवावपि दृश्येते। तस्मान्निर्भरास्मि आनन्देन। 'समं सह' इत्यमरः। उत्खातः उन्मूलितः लवणः असुरभेदः येन। मधुरेश्वरः शत्रुघ्नः। माधुरस्य कुम्भीनसीपुत्रस्योन्मूलनाय शत्रुघ्नं प्रेषयामीति प्रथमाङ्कपूर्त्यवसरे रामेणोक्तं संविधानरहस्यमत्र दूरदर्शिभिरनुसन्धेयम्। अनुषङ्गः अनुबन्धः। अनुभवन्नपि न प्रत्येमि न विश्वसिमि। प्रकृतिः स्वभावः। अभ्युदयानां आरम्भे सति अभ्युदयः पुनरुत्तरो भवेदिति भावः। येन नान्दी कृता तस्य भरतस्य वाक्यमिति संप्रदायः॥ अथ कविः पूर्वार्धेन रामकथाफलमाह–पापेभ्यश्चेति ॥ २० ॥ या गङ्गेव पुनाति, जगतो मातेव लक्ष्मीरिव, 'इन्दिरा लोकमाता' इत्यमरः। वर्धयति च, इयं कथा रामस्येति शेषः। मङ्गले ऐहिकफलरूपे साधुः मङ्गल्या। मनोहरा च आमुष्मिकफलदानेनेति भावः। 'स याति ब्रह्मणः स्थानम्' इति स्मरणात्। अत्र चत्रयं पादपूरणे॥ अथ

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१ 'तथापीदमस्तु' क–घ–च. २ 'पुनातु वर्धयतु' क–घ–च.

तामेतां परिभावयन्त्वभिनयैर्विन्यस्तरूपां बुधाः
शब्दब्रह्मविदः कवेः परिणतां[1] प्राज्ञस्य वाणीमिमाम् ॥ २० ॥

(इति निष्क्रान्ताः सर्वे ।)

इति सम्मेलनं नाम सप्तमोऽङ्कः ।

इति महाकविश्रीभवभूतिविरचितं
उत्तररामचरितं नाम नाटकं समाप्तम् ।

उत्तरार्धेन स्ववाणीप्रयोजनमाह—**तामिति** । **बुधाः** ज्ञातारः । 'ज्ञातृबुधाः' इत्यमरः । **परिणतां** ग्रन्थात्मना परिनिष्ठिताम् । **विन्यस्तरूपां** विशेषेण यथोचितोल्लेखप्रचुरेणेति यावत् । न्यस्तामि ... इति वत् (?) वस्तुचमत्कारानुगुण्येन निवेशितानि रूपाणि पात्राणि यस्याम् । अत एव **एतां** 'चित्रकिर्मीरकल्माषशबलैताश्च' इति 'चित्रैतशबलाः' इत्यमरविक्रमार्कौ । **तां** रामकथां कृतार्थीकृताम्, प्रसिद्धां वा । **इमां प्राज्ञस्य** पदवाक्यप्रमाणज्ञस्येति । शब्दब्रह्म वेत्ति विदः । 'शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति' इति स्मरणात् । **कवेः** भवभूतिनाम्नो मम । **वाणीं** नाटकमयीं वाचम् । **अभिनयैः** लेखेन पठनपाठनप्रचारणाभिनन्दनादिभिः । 'प्रचारणादौ भावाङ्गदर्शनेऽभिनयो मतः' इत्यगस्त्यः । **परि** परितः । 'परि स्यात्परितोऽर्थेऽपि' इति केदारः। **भावयन्तु** लालयन्तु । 'आदरे लालने च स्याद्भावना' इति जयः । अलमतिविस्तरेण ॥

इतिमहाराजपदमहनीयतुक्काजिराजगृहामात्येन मौनभार्गवकुलाकूपारचन्द्रचोण्डोबाळाजीपुत्रेण कौण्डिन्यगोत्रपारावारनिस्तुलकौस्तुभतिम्माजिबाळाजिदौहित्रेण काशीमहादेवतनूजेन शाकम्भरिपरमहंसचिदम्बरब्रह्मानुजेन नवरसभुवातिशायिचतुरचतुरधिकषष्टिप्रबन्धिदशभाषाभव्याष्टपदीपदपद्यवर्णविलसदन्यूनाक्षरमालिकार्यास्तवनकवनधौरन्धरीपारीणेन गीतगाथासहस्रचतुष्टयदिव्यदेवीताटङ्कलिपिकल्पकेन दुर्जनातिनिन्द्येन सज्जनाभिनन्द्येन सुन्दरीकमलजानिना वश्यवचःसर्वज्ञसरस्वतीनामक [illegible] ण्डितेन श्रीरामनवमीनिशीथजागरण एवारब्धपरिपूरिते उत्तररामचरितसंजीवनाख्यटिप्पणे सप्तमोऽङ्कः संपूर्णः ॥

॥ इति घनश्यामपण्डितविरचिते उत्तररामचरितसंजीवनाख्यटिप्पणे सप्तमोऽङ्कः॥

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[1] 'परिणतप्रज्ञस्य' क-घ-च

NOTES.

Act I.

(The Pages in the Notes refer to the Text.)

P. 1. All Sanskrit writers generally introduce their works with a salutation or benediction. This (Mangala as it is called) is supposed to be necessary for the removal of obstacles and the safe completion of the work undertaken. Bhavabhûti follows this practice. As to the efficacy of Mangala, see Mahâbhâshya 'माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं सिद्धशब्दमादितः प्रयुङ्क्ते मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च सिद्धार्था यथा स्युरिति' (Kielhorn, Vol I p. 7). Construe:—आत्मनः कलाम् अमृताम् देवतां वाचम् विन्देम (इति) इदं पूर्वेभ्यः कविभ्यः नमोवाकं प्रशास्महे. इदम् is the object of प्रशास्महे and has 'विन्देम—कलाम्' in apposition with it. कविभ्यः...वाकम् having made an obeisance to former poets. The poets referred to are such as Vâlmiki, Vyâsa and others. Some explain that Vâlmiki alone is referred to and that the plural is used only to show the great respect in which the author holds Vâlmiki. This, however, is not a natural way of explanation. V. and R. read गुरुभ्यः for कविभ्यः, which makes very little change in the meaning. नमोवाकम्—is an adverb to प्रशास्महे. It may be explained in several ways. It is a gerund in अम् (णमुल्) from वच्. नम इति उक्त्वा नमोवाकम्. The affix अम् is applied to roots, either standing alone or in conjunction with other words, in various senses such as repetition, entirety &c., *e. g.* स्मारं स्मारं नमति शिवम् (स्मृत्वा-स्मृत्वा), ब्राह्मणवेदं भोजयति (यं यं ब्राह्मणं जानाति तं तं). 'आभीक्ष्ण्ये णमुल् च' पा० 3. 4. 22. and the following Sûtras. नमोवाकम् may also be explained as 'नमः (शब्दस्य) वाकः उच्चारणं यस्मिन्कर्मणि तद्यथा तथा.' In this latter case वाक is a noun formed from वच् with the affix घञ्. प्रशास्महे—we wish, we pray. The root शास् (2nd *conj.*) is परस्मैपदी but when preceded by आ in the sense of 'wish,' it takes आत्मनेपद. "आङः शासु इच्छायाम् । आशास्ते, आशासाने । आङ्पूर्वत्वं प्रायिकम् । तेन 'नमोवाकं प्रशास्महे' इति सिद्धम् ।" सि. कौ. Here though प्र is the उपसर्ग used instead of आ, the sense being the same, the root takes आत्मनेपद. विन्देम (Pot. 1st person *plu.* of विद् 6th *conj.*) may we obtain. अमृताम्—immortal. Speech being called देवता must be said to be immortal. Or we may explain that, as, according to the Pûrvamîmâṃsâ, the relation of

word and meaning is eternal, the goddess of speech which is the अधिष्ठात्री of words must be eternal also. आत्मनः कलाम् which is an aspect (or phase or part) of the Supreme Soul. The Vishṇupurâṇa says that poetical utterances, songs &c. are the body of the Lord Vishṇu 'काव्यालापाश्च ये केचिद्गीतकान्यखिलानि च । शब्दमूर्तिधरस्यैतद्वपुर्विष्णोर्महात्मनः ॥' विष्णु० 1. 22. 84. N. and G. read वन्देमहि च तां वाणीम्. This reading is not bad. With this reading, however, the first half of the verse would cause some difficulty, since we shall have to construe as पूर्वेभ्यः कविभ्यः इदं नमोवाकं प्रशास्महे. प्रशास्महे would simply mean नमहे. We shall have further to take इदं (which is neuter) with नमोवाकं (either an adverb, or a masculine noun in the accusative).

It will be noticed that G. explains the first half as containing a salutation to Gaṇapati. ब्रह्मणस्पति is addressed in the ऋग्वेद as 'कवीनां कविः' and is identified by G (as many other orthodox writers do) with गणपति. G further says that the plural कविभ्यः is used to show respect. This is not a natural explanation. There is no reason why the plural should not be used with respect to वाणी also. वीर० gives various far-fetched explanations of this verse, for which see pp. 7-8 of N. The words आत्मनः कलाम् may be taken as suggesting the principal characters of the drama, राम and सीता.

P. 4. नान्द्यन्ते at the end of the नान्दी. नान्दी means a benediction, consisting of one or more verses, which constitutes a sort of prologue to a drama. नन्दन्ति देवताः अस्यामिति नान्दी. It is defined by भरत as 'आशीर्वचनसंयुक्ता नित्यं यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥' (नाट्यशास्त्र 5. 25) or 'आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते । देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥' साहित्यदर्पण (6th परिच्छेद, 24th verse). From the stage direction (नान्द्यन्ते), it is clear that the verse 'इदं कविभ्यः' &c., is the नान्दी here. As the words नान्द्यन्ते सूत्रधारः occur after the *introductory* verse, a question arises as to who recited that verse and why the words follow the verse and do not precede it. It seems to us that the verse was recited by the सूत्रधार himself, but as that verse was really no part of the drama itself, being intended as a benediction, the word सूत्रधारः does not precede the first verse. The real business of the drama commences after the introductory benediction. These words (नान्द्यन्ते सूत्रधारः) have puzzled many writers and various explanations have been offered. The साहित्यदर्पण says "अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु' इत्यादिश्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं

तस्यायमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतः प्रभृति मया नाटकमुपादीयते इति कवेरभिप्रायः सूचित इति." Similarly वीरराघव says 'नान्द्याः पूर्वोक्तायाः समाप्तौ सूत्रधारः प्रविश्याहेति शेषः'. जगद्धर, in his comment on मालतीमाधव, gives a long note on the words नान्द्यन्ते सूत्रधारः. भरत distinctly says that the नान्दी is to be recited by the सूत्रधार and that it is to consist of eight or twelve पदs. 'सूत्रधारः पठेत्तत्र मध्यमं स्वरमाश्रितः । नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ॥' (नाट्य० 5. 98.). What पद means here is a disputed question. The ordinary meaning is 'a word' (सुप्तिङन्तं पदम् । पा० I. 4. 14). This would mean that नान्दी is not to exceed 8 or 12 words. But in many dramas there are नान्दीs containing two or three verses. Hence some interpret पद to mean a quarter of a verse. There are dramas, however, where none of these meanings will do; *e. g.* the first verse of the विक्रमोर्वशीय, of the शाकुन्तल *&c.* It seems probable that N. and G. read 'वन्देमहि च तां वाणीं' to satisfy the definition of नान्दी. The verse in the text contains only eleven words, while as read by N. and G. it contains twelve. अल...रेण enough of prolixity. अलम्, in the sense of 'enough of' 'away with', governs the instrumental. काल...यात्रायाम् in the fair held in honour of S'iva. Most editions read कालप्रियनाथस्य. काल means शिव and कालप्रिया would mean पार्वती. कालप्रियानाथ would thus be शिव. वीर० commenting on महावीर० says "कालप्रियानाथस्य कालप्रियानामिकाम्बिकापतेः । कालप्रियनाथस्येति ह्रस्वान्तप्रियशब्दयुक्तः पाठः प्रचुरो दृश्यते । तत्राप्यर्थः पूर्ववत् । 'ङ्यापोः संज्ञाच्छन्दसोर्बहुलम्' इति वैकल्पिकह्रस्वप्रवृत्तेः". राजशेखर in his काव्यमीमांसा (p. 94) says that कालप्रिय is a city to the north of which is गाधिपुर (*i. e.* Kanoj). So कालप्रिय is probably उज्जयिनी, where there is a famous shrine of S'iva. In ancient India it was usual to exhibit dramatic performances at the time of fairs and other festivals. The मालतीमाधव also was introduced to the audience for the first time at the fair of S'iva. R. comments 'कालप्रियनाथो नाम विदर्भेषु पद्मनगरे प्रतिष्ठितो देवमूर्तिविशेषः । तस्य यात्रायामुत्सवे नाटकमिदं भगवतः कालप्रियनाथस्य पुरतः प्रथममभिनीतमासीत्'. आर्यमिश्रान्—*vide com.* जगद्धर quotes from भरत 'कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्रोह इति येष्वेतत्तानार्यान् संप्रचक्षते ॥'. मिश्र is an honorific title affixed to the names of famous scholars *e. g.* मण्डनमिश्र, वाचस्पतिमिश्र, पार्थसारथिमिश्र. अत्रभवन्तः—The words अत्रभवत् and तत्रभवत् are epithets of honour, the former applied to a person who is present, the latter to one who is not present. 'पूज्ये तत्रभवानत्रभवांश्च भगवानपि'. G. seems to have separated अत्रभवन्तः into अत्र भवन्तः. वीर० also says 'अत्रभवन्तः पूज्याः यूयम् ।...यद्वा अत्र अस्मिन्नगरे भवन्तः यूयमित्यर्थः.' श्रीकण्ठपदलाञ्छनः

who had the title श्रीकण्ठ by way of distinction. श्रीकण्ठ इति पदं लाञ्छनं यस्य. G. explains in another way 'who was devoted to the feet of S'iva.' It seems that the poet's original name was भवभूति and that later on he was given the title of श्रीकण्ठ. वीर० reverses this order and says that श्रीकण्ठ was his real name and that he was called भवभूति by a king who was pleased with a verse of the poet. *Vide com.* R. says 'लोकातिगकविशक्तिदर्शनाद्वाग्देवीनित्यकालमस्य कण्ठे वसतीति मत्वा तदानींतनैः भवभूतेः श्रीकण्ठ इति विशेषणं परिकल्पितम्.' पद...ज्ञः who knows the sciences of Grammar, Logic and Mîmâṇsâ. पदं means 'an inflected word' and stands for Grammar which deals with words. वाक्य a sentence. Logic deals with sentences and the fallacies that lurk in them. प्रमाण means 'authoritative means of knowledge'. The मीमांसा (both पूर्व and उत्तर) deals with शब्द and other प्रमाणs. वीर० on महावीरचरित says 'पदवाक्यप्रमाणज्ञो व्याकरणतर्कमीमांसाभिज्ञः.' According to others वाक्य stands for मीमांसा (because मीमांसा helps one to understand Vedic passages which often appear contradictory) and प्रमाण for तर्क (logic). Compare 'पदावगतिहेतुत्वात्पदं व्याकरणम् । वाक्यसमन्वयावसायहेतुत्वाद्वाक्यं मीमांसा । प्रमाणप्रतिपत्तिकारित्वात्प्रमाणं तर्कः ।' मुकुल in अभिधावृत्तिमातृका (verse 13). जातूकर्णीपुत्र son of a woman who was sprung from जातूकर्ण्यगोत्र.

भरत says that the poet's name should be mentioned 'प्रसाद्य रङ्गं विधिवत्कवेर्नाम च कीर्तयेत् । प्रस्तावना ततः कुर्यात्काव्यप्रख्यापनाश्रयाम् ॥' (नाट्य० 5. 154). Similarly the साहित्यदर्पण says 'रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः । रूपकस्य कवेराख्या गोत्राद्यपि स कीर्तयेत् ॥'.

Verse 2—ब्रह्माणं = ब्राह्मणम्. 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः' इत्यमरः. The propriety of the word is twofold. भवभूति wants to place emphasis on the fact that he scrupulously performed the six duties of a ब्राह्मण *viz.* यजन, याजन, अध्ययन, अध्यापन, दान and प्रतिग्रह. The word ब्रह्माणं also suggests प्रजापति, whose wife सरस्वती is represented to be. इयम्—This may mean 'well known to all. वश्ये...वर्तते follows like an obedient wife or like a woman enamoured. N. reads अन्ववर्तत (Imperfect of वृत् with अनु) which is bad, as the word अस्ति has been already used. N. reads वश्येव. We may then construe एव with यम्; यमेव (नान्यं कमपि कविं) इयं देवी वाक् वश्या (सती) अनुवर्तते. But this is not quite happy and there is दूरान्वय. उत्तरं...चरितं—The latter part of the life or history of Râma. This drama is a complement of the महावीरचरित which deals with the events of Râma's life up to his installation on the throne of Ayodhyâ. तत्प्रणीतं—तेन ब्रह्मणा प्रणीतं—composed by that (ब्राह्मण

भवभूति). *Vide* comment of G. which disapproves of the reading in the text and prefers यत्प्रणीतम्. The idea of G. is that भवभूति, the antecedent, being mentioned in the words 'अस्ति &c.' the verse should contain only relative clauses. The reading in the text may be defended as follows:—भवभूति is no doubt already mentioned. But there is no harm if we take the first half of the verse by itself and understand तत्प्रणीतं &c., as a separate co-ordinate sentence to 'अस्ति खलु &c.' प्रयोक्ष्यते Will be represented (by us). The reading प्रयुज्यते is not bad. The present is also used when an act which is to happen immediately in the future is intended to be expressed. With the words वाग्वश्येवानुवर्तते, compare महावीरचरित I. 4. 'वश्यवाचः कवेर्वाक्यं सा च रामाश्रया कथा ।'

5. कार्यवशात्...संवृत्तः here have I become a sojourner in Ayodhyâ for some purpose as well as one living at the time (when Râma was crowned). The Sûtradhâra throws off his real character as a person belonging to the place where the drama was acted and says that he is now an inhabitant of Ayodhyâ, where he has accidentally come for some business. This would explain his words on p. 6. 'वैदेशिकोऽस्मीति' &c. R. explains 'कार्यवशात् नाटकप्रयोगानुरोधात्.' This would not properly account for the words 'वैदेशिकोऽस्मीति' on p. 6 below. N. reads कविवशात् (at the poet's bidding), which would come to the same thing as the explanation of R. There are various ways in which the business of the drama can be introduced on the stage. Here the dialogue between the Sûtradhâra and Nata refers to Râma and Sitâ in the 7th verse and paves the way for their appearance. आयोध्यकः—from अयोध्या by the affix वुञ् according to 'धन्व—योपधाद्वुञ्' पा० 4. 2. 121. (धन्वविशेषवाचिनो वृद्धाद्वुञ् स्यात् । सि. कौ.) and 'अवृद्धादपि बहुवचनविषयात्' पा० 4. 2. 125. आयोध्यिकः (अयोध्यासम्बन्धी) may be explained on the analogy of आध्यात्मिक. तदानींतनः—रामपट्टाभिषेककालीनः. अत्रभवतः goes with रामस्य. पौलस्त्य... केतोः (रामस्य) who is the fire (destroyer) of the family of रावण. रावण was the son of विश्रवस्, who was the son of पुलस्त्य, one of the प्रजापतिs. 'प्रजापतीनां षण्णां तु चतुर्थोऽयं प्रजापतिः । मानसो ब्रह्मणः पुत्रः पुलस्त्य इति विश्रुतः ॥ पुलस्त्यस्य तु तेजस्वी महर्षिर्मानसः सुतः । नाम्ना स विश्रवा नाम प्रजापतिसमप्रभः ॥ तस्य पुत्रो विशालाक्षि रावणः शत्रुरावणः ।' रामायण सुन्दर० 23. 6–8. धूमकेतुः fire (धूमः केतुः लिङ्गं चिह्नं वा अस्य) 'अग्न्युत्पातौ धूमकेतू' इत्यमरः. धूमकेतु means also 'comet', the appearance of which was supposed to be a precursor of calamities. Râma may be also called a comet to the family of पौलस्त्य (indicating the destruc-

tion of that family). रात्रिंदिवम् (रात्रौ च दिवा च रात्रिंदिवम् irregular द्वन्द्व according to the Sûtra, 'अचतुर' &c. पा० 5. 4. 77, which is a very long one) by day and night, constantly. असं...नान्दीकः (an adj. of समयः) in which the joyful music was not to be discontinued. असंहता आनन्दनान्दी (आनन्दसूचिका नान्दी मङ्गलं) यस्मिन् (बहुव्रीहि). The affix क is added to बहुव्रीहि compounds when the last member is a feminine noun ending in ई or ऊ or a noun ending in ऋ. 'नद्यृतश्च' पा० 5. 4. 153. रङ्गराज cited by Gh. explains नान्दी as the 'symphony of 12 drums beaten at the same time' (एकदा द्वादशमृदङ्गघोषो नान्दी). तत् therefore. किमि...स्थानानि why is it that the squares (public streets) are now without the singing of bards? विश्रान्ताः चारणाः येषु. चारणः a wandering singer, actor (चारयति कीर्तिम्). 'भरता इत्यपि नटाश्चारणास्तु कुशीलवाः' इत्यमरः. चत्वरः (मराठी चव्हाटा) a place where four roads meet; also 'royal court-yard.' 'अङ्गनं चत्वराजिरे' अमरः; 'चत्वरं स्यात्पथां श्लेषे स्थण्डिलाङ्गनयोरपि' हैमः. G. seems to have read ०चरणानि; the meaning, then, would be 'in which there are no people moving about'. भाव—is a term of address used in dramas showing respect. 'भावो विद्वान्' इत्यमरः. 'मान्यो भावेति वक्तव्यः किंचिन्न्यूनस्तु मारिषः' quoted by जगद्धर. प्रेषिताः were sent (this goes with ०राक्षसाः, महर्षयः, राजर्षयः). Separate हि इतः (from this place *i. e.* from अयोध्या). स्वगृहान् (*accu. plu. mas.* of स्वगृह) is the object of प्रेषिताः. गृह is ordinarily neuter; but may be masculine when the plural is used. महाराजेन = रामेण. लङ्का... सुहृदः friends in the war in Lankâ (against रावण). प्लवङ्गमः a monkey. सभाजनाय or सभाजने उपतिष्ठन्ति ते सभा...स्थायिनः who waited upon him for greeting or congratulating him (राम). This qualifies महर्षयः and राजर्षयः. The reading समाजोपस्थायिनः would mean 'who waited upon him in groups' or 'who waited upon him in the assembly'. This is not a happy reading. सभाजनम् is derived from the root सभाज् 10th *conj.* 'अथ द्वे आनन्दनसभाजने। आप्रच्छनम्' अमरः. नाना...गताः that had come from various quarters (नानादिगन्तेभ्यः आगताः). The reading नाना...पावनाः (purifiers of various quarters) is not appropriate here. महर्षयः वसिष्ठगौतमादयः, राजर्षयः जनकादयः. There were various grades of sages, ऋषि, महर्षि, देवर्षि (like नारद) &c. यत्समाराधनाय for pleasing whom (येषां समाराधनाय). इयतो दिवसान् (accusative of time) for so many days.

P. 6. आः is an interjection implying 'recollection' here. 'आः स्मरणेऽपाकरणे कोपसन्तापयोस्तथा' मेदिनी. निमित्तम् reason (why there was no music in the squares). As all the guests had gone away, the festivities came to an end. अन्यच्च and there is

another (reason). **Verse 3.** वसिष्ठेन अधिष्ठिताः headed by वसिष्ठ. He was the family priest of the solar race. G. takes वसिष्ठाधिष्ठिताः as बहुव्रीहि, but we expect in that case अधिष्ठितवसिष्ठाः. देव्यः queens. The word देवी is applied to a crowned queen. राघवमातरः mothers of Râma *viz.* कौसल्या, सुमित्रा and कैकयी. राघव *lit.*, a descendant of रघु, here राम. अरुन्धतीं पुरस्कृत्य having placed in their front अरुन्धती (the wife of वसिष्ठ). The word जामातुः may be connected both with यज्ञे and आश्रमम्. Or we may supply सति after यज्ञे, the meaning being 'there being a sacrifice.' आश्रमं is to be connected with गताः.

वैदेशिको...पृच्छामि I am a foreigner; therefore I ask.

Some Mss change the order of speakers here. After the third verse the सूत्रधार is made to say एवमेतत् and the words वैदेशिकोऽस्मि &c. are put in the mouth of the नट and the passage from कन्यां दशरथो राजा to उपतिष्ठावः is assigned to the सूत्रधार. This does not seem to us to be proper. The नट does not appear to be वैदेशिक. When the सूत्रधार inquires why the squares are silent, it is the नट that gives him the information that राम's mothers are gone to the आश्रम of the son-in-law. Having given that information himself it does not seem proper that he should himself ask who the जामाता was. **Verse 4.** व्यजीजनत्—Aorist of the causal of जन् with वि. अपत्यकृतिकाम्—who was treated as a child. अपत्यस्य कृतिर्व्यापारः यस्याः or अपत्याय कृतिः ग्रहणं यस्याः. The affix क is optionally added to all बहुव्रीहि compounds. रोमपाद was king of अङ्गदेश. The रामायण seems to say that शान्ता was the daughter of रोमपाद himself and not of दशरथ. 'एवमङ्गाधिपेनैव गणिकाभिर्ऋषेः सुतः । आनीतोऽवर्षयद्देवः शान्ता चास्मै प्रदीयते ॥ ऋष्यशृङ्गस्तु जामाता पुत्रांस्तव विधास्यति ।' बालकाण्ड 9. 18–19. See also बालकाण्ड 11. 2–5. It is the विष्णुपुराण that distinctly says that दशरथ gave his daughter to रोमपाद. 'यस्मादजपुत्रो दशरथः शान्तां नाम कन्यामनपत्याय दुहितृत्वे युयोज ।' विष्णु॰ IV. 18. ऋष्यशृङ्गः—According to रामायण बालकाण्ड (chapter 9 ff) he was brought up by his father in the forest and he saw no other human being till he reached manhood. When a great drought devastated the country of अङ्ग, the king रोमपाद caused ऋष्यशृङ्ग to be brought to him through the seductive charms of damsels and gave शान्ता to him in marriage. ऋष्यशृङ्ग being pleased caused copious rain in अङ्ग. It was this sage who performed the sacrifice for दशरथ which caused the birth of राम and his three brothers. उपयेमे married. यम् is Parasmaipadi, but when preceded by उप in the

sense of 'marrying' or (according to some) 'accepting' it takes आत्मनेपद. 'उपाद्यमः स्वकरणे' पा० 1. 3. 56. तेन...रब्धम् he has commenced a sacrificial session lasting for twelve years. द्वादशवार्षिकम्—द्वादशवर्षाणि भावि (भविष्यति) इति—according to 'तमधीष्टो भृतो भूतो भावी' पा० 5. 1. 80 (मासमधीष्टः मासिकोऽध्यापकः । मासं भृतः मासिको व्याधिः । मासं भावी मासिक उत्सवः । सि. कौ.). We see from the second Act that the सत्र was only begun when this was spoken and was finished twelve years after this time. आत्रेयी says in the second Act 'संप्रति परिसमाप्तं द्वादशवार्षिकं सत्रम्'. At the time when आत्रेयी spoke this, the sons of सीता, कुश and लव, were about twelve years old. Therefore the explanation of Gh 'द्वादशसु वर्षेषु भूतं' does not seem to be correct. तदनुरोधात् in compliance with his (ऋष्यशृङ्ग's) request. तस्य अनुरोधात्. अनुरोधः acting according to the wishes (of another). 'अनुरोधोऽनुवर्तनम्' इत्यमरः. कठोरगर्भाम्—कठोरः गर्भः यस्याः—who was far advanced in pregnancy. गुरुजनः elderly persons (such as कौसल्या, वसिष्ठ and others). तत्किमनेन—then what is the use of this? He refers to the topic of the द्वादशवार्षिक सत्र. राज...तिष्ठावः Let us wait at the royal gate itself in conformity with the practice of our caste (profession). It is not clear what जाति is particularly referred to. R explains स्वजात्याः चारणजात्याः समयेन राजस्तुतिरूपेण आचारेण.' Gh. explains 'स्वजातेः नटजातेः समयेन.' The latter seems to us to be preferable. There is nothing to show that the सूत्रधार had assumed the character of a चारण. समय means 'आचार'. 'समयाः शपथाचारकालसिद्धान्तसंविदः' इत्यमरः. स्था with उप to wait upon, serve. स्था, when preceded by उप in the sense of 'worship of a deity,' 'joining together,' 'making friendship with' and 'road', takes Atmanepada necessarily. 'उपाद्देवपूजा-संगतिकरण-मित्रकरण-पथिष्विति वाच्यम्' वार्तिक on 'उपान्मन्त्रकरणे' पा० 1. 3. 25. Here the meaning is different and so we have उपतिष्ठावः. तेन हि therefore, if that be so. निरूप... भाव: let your honour think (find out) of some very correct mode of panegyric proper for (the time of) waiting upon the king. राज्ञः is to be connected with उपस्थान in the compound उप...पद्धतिम्. उपस्थाने (कर्तव्यस्य) स्तोत्रस्य प्रशस्तेः पद्धतिः प्रकारः तां पद्धतिम्. उपस्थानम् going near to and waiting upon. मारिषः a worthy or respectable person. This is a term of address used by the सूत्रधार when talking with the actors. 'आर्यस्तु मारिषः' इत्यमरः. **Verse 5.** सर्वथा.. वचनीयता One should do (his duty) by all means; for whence can there be exemption from blame? The meaning is:—One should do one's duty to the best of one's ability without caring for the censure of some person or other. G. seems to have read व्यवह.

तंव्ये for व्यवहर्तव्यम्. The meaning in that case is 'whence (how) can there be freedom from blame in matters that must be done (by one) absolutely (or in any case)'? The idea, when G.'s reading is taken, is that, when one must do a thing (whether one wills it or not) he must do it and cannot hope to escape censure, because that is the lot of all. The reading in the text is happier than that of G. यथा...जनः men are wicked as regards the chastity of women and speech (*i. e.* men always indulge in scandals about women and are always prone to find blemishes in compositions, whatever pains the author may have taken to write in a chaste style). The author here is preparing the ground for introducing the slander about Sitâ. There is also a further suggestion in that the poet here seems to enjoy a fling at the critics of his plays. अति...वक्तव्यम् you should say very wicked (instead of using the comparatively mild expression 'wicked').

P. 7. Verse 6. देव्या—जनः—this verse constitutes the reason why people must be called very wicked. देव्या...जनः since among men there is a scandal about the queen, daughter of the king of विदेह. The word वैदेह्यां is significant. Even the daughter of a noble and sage king like जनक does not escape popular scandal. सापवादः—अपवादेन सह (बहुव्रीहि)—qualifies जनः. सापवादः one who spreads a scandal. रक्षसः (राक्षसस्य रावणस्य) गृहे स्थितिः. रक्षो...निश्चयः (her) residence in the house of the demon is the root (of the scandal); but as regards her purification in fire, there is unbelief (nobody believes in it). As regards the incidents leading to अग्निशुद्धि, see रामायण युद्धकाण्ड सर्ग 115–118. After the defeat and death of रावण, राम welcomed सीता rather coldly and said that he could not take her back as she had dwelt in another's house very long. Sitâ then called upon लक्ष्मण to prepare the funeral pyre in which she desired to cast herself. After going round Râma and calling upon fire not to harm her if she were chaste, she entered it. Then fire assumed bodily form and handed over सीता to Râma who then joyfully received her. We give a few verses from the above Sargas 'तद्गच्छ त्वानुजानेऽद्य यथेष्टं जनकात्मजे। एता दश दिशो भद्रे कार्यमस्ति न मे त्वया॥ कः पुमांस्तु कुले जातः स्त्रियं परगृहोषिताम्। तेजस्वी पुनरादद्यात्सुहृल्लोभेन चेतसा॥ सर्ग 115. 18–19; शनैर्गद्गदया वाचा भर्तारमिदमब्रवीत्॥ किं मामसदृशं वाक्यमीदृशं श्रोत्रदारुणम्। रूक्षं श्रावयसे वीर प्राकृतः प्राकृतामिव।' ... यदहं गात्रसंस्पर्शं गतास्मि विवशा प्रभो। कामकारो न मे तत्र दैवं तत्रापराध्यति॥ मदधीनं तु यत्तन्मे हृदयं त्वयि वर्तते। पराधीनेषु गात्रेषु किं करिष्याम्यनीश्वरी॥ ... चितां मे कुरु

सौमित्रे व्यसनस्यास्य भेषजम् । मिथ्यापवादोपहता नाहं जीवितुमुत्सहे ॥ ... अधोमुखं स्थितं रामं ततः कृत्वा प्रदक्षिणम् । उपावर्तत वैदेही दीप्यमानं हुताशनम् ॥ ... बद्धाञ्जलिपुटा चेदमुवाचाग्निसमीपतः । यथा मे हृदयं नित्यं नापसर्पति राघवात् । तथा लोकस्य साक्षी मां सर्वतः पातु पावकः ॥ यथा मां शुद्धचारित्रां दुष्टां जानाति राघवः । तथा लोकस्य साक्षी मां सर्वतः पातु पावकः ॥ एवमुक्त्वा तु वैदेही परिक्रम्य हुताशनम् । विवेश ज्वलनं दीप्तं निःशङ्केनान्तरात्मना ॥ सर्ग 116. 4–5, 8–9, 18, 24–27; विधूयाथ चितां तां तु वैदेहीं हव्यवाहनः । उत्तस्थौ मूर्तिमानाशु गृहीत्वा जनकात्मजाम् ॥... अब्रवीत्तु तदा रामं साक्षी लोकस्य पावकः । एषा ते राम वैदेही पापमस्यां न विद्यते ॥ सर्ग 118 . 2, 5. किंवदन्ती—popular report (evil report). 'किंवदन्ती जनश्रुतिः' इत्यमरः. The word seems to be derived from 'किं वदन्ति' (what do the people say). महाराजं...स्यन्देत were to reach (lit. flow to) His Majesty (Râma). तत्...स्यात् it would be woeful. The various readings presented by the editions are many but they all mean the same thing. G. seems to read प्रतिष्ठते for प्रति स्यन्देत. सर्वथा...विधास्यन्ति the sages and the gods will by all means bring about what is good. These two speeches of the सूत्रधार and the actor suggest respectively the बीज of the whole drama and its termination. परिक्रम्य walking about (on the stage). आकर्ण्य the actor represents that he listens to what people say. एवं refers to the following श्लोक. **Verse 7.** स्नेहा...स्य having come through affection for congratulating (राम on his coronation). दिनानि अमूनि is the object of नीत्वा. नीत्वा उत्सवेन having passed in festivities. विदेहान्—is to be connected with गतः. Names of countries are to be used in the plural. विदेह lay to the north-east of मगध and contained the northern part of the modern district of Tirhoot and part of Nepal also. जनक found सीता in the ground ploughed for sacrificial purposes and brought her up as his daughter. See रामायण बालकाण्ड 66. 13–14. 'अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थिता ततः । क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥ भूतलादुत्थिता सा तु व्यवर्धत ममात्मजा ॥.' विमनसः qualifies देव्याः (सीतायाः). ततः on account of that (*viz.* her father's departure). विमनसः—खिन्नायाः—who is distracted in mind (विगतं मनः यस्याः). धर्मासनात् from the seat of justice. वासगृहम् inner apartments of a house. 'गर्भागारं वासगृहम्' इत्यमरः. नरेन्द्रः king (राम here). This verse prepares the audience for the entry of राम and सीता. It is a canon of Sanskrit dramaturgy that no character should enter or leave the stage without previous intimation to the audience. See com. निष्क्रान्तौ—the dual indicates the सूत्रधार and the actor. Where the सूत्रधार holds conversation with नटी or विदूषक or other actors and where that conversation suggests the matter in hand, that is आमुख, also called प्रस्तावना. 'नटी विदूषको वापि पारिपार्श्वक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ चित्रै-

वाक्यैः स्वकार्यसंस्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥' साहित्यदर्पण 6th परिच्छेद, 31–32. There are five kinds of प्रस्तावना, for which see साहित्यदर्पण. समाश्वसिहि—take comfort. हि shows reason (why she should take comfort). गुरवः elderly persons ; here जनक is specially referred to. विहातुम् to leave. **Verse 8.** This explains why the elders, though they cannot leave us for a long time, have to go away. अनु...कर्षति The necessity of performing the prescribed rites takes away independence. सङ्कटा...गृहस्थता the performance of the duties of a house-holder by persons who have kindled the sacred fires is beset with obstacles. The acts (कर्म) to be performed by a person are of three kinds, नित्य, नैमित्तिक and काम्य. नित्यकर्मs are those which, when not performed by those who ought to perform them, give rise to sin, such as सन्ध्यावन्दन. नैमित्तिक कर्मs are those which are to be performed on certain specified occasions such as on birth, marriage &c. काम्यकर्मs are those which are to be performed for accomplishing a desired object, such as पुत्रेष्टि for a son. As a person has certain obligatory duties to perform, he cannot go anywhere at will for a long time; for when a guest at another's, he is not his own master and it is very likely that he may not be able to observe his usual punctuality. सङ्कट *adj.* full of, beset with. आहिताग्नि—आहिताः अग्नयः येन—one who keeps the sacred fires on the altar. There are three sacred fires. 'दक्षिणाग्निर्गार्हपत्याहवनीयौ त्रयोऽग्नयः' इत्यमरः. प्रत्यवायः—obstacle, sin caused by the neglect of नित्यकर्मs. याज्ञवल्क्य in his स्मृति says under गृहस्थ—धर्मप्रकरण 'कर्म स्मार्तं विवाहाग्नौ कुर्वीत प्रत्यहं गृही । दायकालाहृते वापि श्रौतं वैतानिकाग्निषु ॥'. Gh. reads ॰नित्यत्वात् for नित्यत्वं. In that case the construction becomes involved. We have then to take गृहस्थता as the subject of अपकर्षति.

P. 8. आर्यपुत्र—This is the way in which a wife was to address her husband in Sanskrit dramas. विप्रयोगः = विरहः. एवमेतत्—just so (it is just as you say). एते...भावाः these wordly affairs pierce the vitals of the heart. हृदयस्य मर्माणि छिन्दन्ति इति॰ च्छिदः. भावः means a thing. G. seems to have read भोगाः (objects of enjoyment), which is not good. राम is talking here of the separation of सीता from जनक. That can be well referred to by the word भाव and not by the word भोग. N. reads 'भागाः' (which means 'lot'). This also is not happy. येभ्यः बीभत्समानाः being disgusted with which. बीभत्समान is the present part. of the desiderative base (बीभत्सते) of बध्. The meaning of the desidera-

tive base, however, is चित्तविकार. 'मान्-बध्-दान्-शान्-भ्यो दीर्घश्चाभ्यासस्य' पा० 3. 1. 6, a वार्तिक on which says 'बधेश्चित्तविकारे'. The ablative येभ्यः is used in connection with बीभत्समानाः according to the वार्तिक 'जुगुप्सा-विराम-प्रमादार्थानामुपसंख्यानम्' (on पा० II. 3. 28.) (verbs having the sense of 'disgust', 'cessation', 'error' govern the ablative). विश्राम्यन्ति take rest, repose. मनीषिणः wise men. 'धीरो मनीषी ज्ञः प्राज्ञः' इत्यमरः. मनीषिन्—मनीषा अस्य अस्ति इति (मनीषा + affix इन्). In the जाबालोपनिषद् we read 'अथ पुनरव्रती वा व्रती वा स्नातको वाऽस्नातको वा उत्सन्नाग्निको वा यदहरेव विरजेत्तदहरेव प्रव्रजेत्'. रामभद्र—The word भद्र is used by elderly persons when addressing young persons. It indicates some superiority in the persons using it. When दशरथ ruled, the कञ्चुकिन् was in the habit of addressing prince राम in this way. The same familiar mode of address occurs to him now; but he recollects that राम is no longer a mere prince but king. कञ्चुकिन् is generally an old and trusted ब्राह्मण attendant on the women's apartments. भरत uses the form कञ्चुकीय 'ये विप्राः सत्यसंपन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः काञ्चुकीयास्तु ते स्मृताः ॥' नाट्यशास्त्र 24. 58. उपचारः mode of address. मां प्रति towards me. तत्—therefore. यथाभ्यस्तम् (अभ्यस्तमनतिक्रम्य-अव्ययीभाव)—as you are accustomed to do. अभिधीयताम् Imperative third per. sing. pass. of धा with अभि (to speak or address). This sentence shows the kindness and courtesy of राम to his servants. अष्टावक्रः name of a sage (अष्टौ वक्राणि यस्य). We have अष्टावक्र in accordance with 'अष्टनः संज्ञायाम्' पा० 6. 3. 125 (उत्तरपदे दीर्घः । अष्टापदः). आर्य...लम्ब्यते—This is addressed to कञ्चुकी—Sir, why then do you delay? स्वस्ति governs the dative 'नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च' पा. 2. 3. 16. इत आस्यताम्—This is a polite way of saying 'sit here.' सजामातृकस्य—The son-in law referred to is ऋष्यशृङ्ग. अपि कुशलं—Is it all right? अपि Introduces a question. निर्विघ्नः...शृङ्गः Is it all right with revered ऋष्यशृङ्ग, my brother-in-law and habitual drinker of सोम? निर्विघ्नः निष्क्रान्ताः विघ्नाः यस्मात्. सोमपीथी-सोमस्य पीथः पानं अस्य अस्ति इति सोमपीथिन्. Some editions read सोमपीति (सोमस्य पीतं पानं अस्य अस्ति इति सोमपीतिन्) which means the same thing. क्षीरस्वामी commenting upon अमरसिंह reads सोमपीथी and not ०पीती and remarks 'सोमपीती तु प्राच्याः पेठुः । सर्वेदायम्, दीक्षितस्तु तत्कालम्.' R. explains 'कृतसोमलतारसपानः यथावदनुष्ठितसोमयागः इत्यर्थः.' आवुत्तः—sister's husband. N. reads भावुकः, which means 'auspicious.' 'भावुकं भविकं कुशलं क्षेममस्त्रियाम्' इत्यमरः. अस्मान् वा स्मरति Or does she remember us? G., N. and Gh. read अस्मानपि स्मरति (does she remember us also). अथ किम् (*lit.* what else) yes, just so. कुलगुरुः preceptor of the race (of solar kings).

Page 9. Verse 9. विश्वम्भरा—विश्वं बिभर्ति इति—the earth (which supports all). The word is formed according to the Sûtra 'संज्ञायां भृ-तॄ-वृ-जि-धारि-सहितपिदमः' पा० 3. 2. 46 (विश्वम्भरः । विश्वम्भरा । रथन्तरं साम । पतिंवरा कन्या । सि. कौ.). असूत—Imperfect 3rd per. sing. of सू 2nd con. A. This line alludes to the story of the birth of सीता from the furrowed earth, for which see p. 10 above. प्रजापतिना ब्रह्मणा समः तुल्यः or प्रजापतिभिः समः. प्रजापति may mean either 'Brahmá' or 'one of the ten (or nine) मानसपुत्रs of the creator.' 'अथान्यान्मानसान्पुत्रान् सदृशानात्मनोऽसृजत् ॥ 4 भृगुं पुलस्त्यं पुलहं क्रतुमङ्गिरसं तथा । मरीचिं दक्षमत्रिं च वसिष्ठं चैव मानसान् ॥ 5 नव ब्रह्माण इत्येते पुराणे निश्चयं गताः ।' विष्णुपुराण 1. 7. and मार्कण्डेयपुराण 50. 4–6. जनक is spoken of in the उपनिषद्s as a ब्रह्मविद् and as one who had attained मोक्ष. 'अभयं वै जनक प्राप्तोऽसि'. Construe (हे) नन्दिनि, तेषां पार्थिवानां त्वं वधूः असि येषां कुलेषु सविता गुरुः वयं च (गुरवः). नन्दिनी making happy, daughter. वसिष्ठ may, of course, address सीता as नन्दिनी. वधूः daughter-in-law. गुरुः—one deserving to be honoured, a preceptor. The kings referred to are those like दशरथ who were scions of the solar race. The plural वयं is used by वसिष्ठ either because he is a great sage or because he includes विश्वामित्र, वामदेव along with himself among the preceptors of the solar race. तत्...शास्महे therefore, what else shall we wish for you? As सीता was born of such a noble mother as the earth and such a magnanimous and wise king like जनक, and as she was a daughter-in-law of the high-born and prosperous solar kings, she was wanting in no good quality; and therefore it would have been superfluous to desire that she should be good or wise or prosperous. So वसिष्ठ says केवलं...भूयाः (I only wish that you may give birth to a hero). आशास्महे—for the आत्मनेपद, see notes on प्रशास्महे above. वीरः प्रसवः यस्याः. भूयाः benedictive of भू. अनु...स्मः we are favoured or obliged. The plural is used because राम is a king. **Verse 10.** लौकिकानां...धावति for, the speech of ordinary righteous men follows (is in keeping with) the facts; but the facts follow (arrange or accommodate themselves to) the words of the primeval sages. Here the words लौकिकानां साधूनाम् are put in contrast with आद्यानामृषीणाम्. The word लौकिक is usually opposed to वैदिक. Ordinary righteous men have to ponder over what they have to say and after settling what to express, they adjust their speech to what is to be said; if they do not follow this procedure, their words would be like the ravings of mad men and will not come to be true.

But whatever the primeval sages (who are the seers of Vedic hymns) may say even by chance comes out to be true on account of the great store of their merit; they have not to adjust their speech to the facts of the world. राम says:—वसिष्ठ is one of the primeval seers of Vedic hymns; when he pronounces a benediction that सीता may give birth to a hero, his words are sure to be fulfilled. Hence the verse लौकिकानां &c. constitutes the reason why राम says 'अनुगृहीताः स्मः.' The idea is similar to the one in the शाकुन्तल IV 'भगवन् वरः खल्वेषः, नाशीः.' Compare IV. 18. below. The निरुक्त says 'साक्षात्कृतधर्माण ऋषयो बभूवुः.' वीर० comments 'तपस्विनामुक्तिर्हि तपःप्रभावेणानासन्नमप्यर्थमुत्पादयतीति भावः'. R. comments 'प्रसन्नानामृषीणां मुखाग्रदेव निःसरति तपःसिद्धिबलेन तदेव फलति न कदाचित्तदुक्तं निष्फलं भवतीति भावः'. इदं—this is in apposition with the sentence यःकश्चित्...यितव्यः. अरुन्धती was the wife of वसिष्ठ. देवीभिः refers to the mothers of राम. यःकश्चित् whatever (it may be). गर्भदोहदः longing of pregnancy. दोहद is said to be neuter by अमर but other lexicographers say that it is masculine also. 'अथ दोहदम् । इच्छा कांक्षा स्पृहेहा तृट्' इत्यमरः (on which व्याख्यासुधा says 'अयमिच्छामात्रवाच्यपि विशेषेण गर्भिणीच्छायां प्रयुज्यते.'). Both G. and N. seem to have read गर्भदौर्हृदोदयः (appearance of the longings of pregnancy), which is not bad. अस्याः—सीतायाः. अचिरात् without delay. सम्पादयितव्यः—should be fulfilled. क्रियते...कथयति it (longing) will be fulfilled if she will tell (what it is). राम intimates that सीता being shy does not speak out what longings she has and means that if she expresses them he would fulfil them at once. This reading is better than the reading of K and Gh यदेषा कथयति, (whatever she says will be done), as the former brings out prominently the shyness of सीता. ननान्दुः पत्या by the husband of your sister-in-law (शान्ता). The person referred to is ऋष्यश्रृङ्ग. देव्याः refers to सीता. The genitive is used for the dative. कठोर...नीतासि you are not brought (to the sacrificial session) because you are far advanced in pregnancy. A woman should not set out on a journey from the eighth month of pregnancy 'यानादि भ्रमणं चैव मासादष्टात् स्त्री न चार्हति ।।'. वत्सोऽपि रामभद्रः—ऋष्यश्रृङ्ग being a great sage and the husband of राम's elder sister addresses him so. त्वद्वि...स्थापितः has been left (there near you) for diverting you. तत् therefore. पुत्रेण पूर्णः उत्सङ्गः (lap) यस्याः. इति marks the end of the message of ऋष्यश्रृङ्ग. भगवता...दिष्टोऽस्मि does not the revered वसिष्ठ send any command to me? The word आदिष्ट used by राम in contradistinc-

tion to the word सन्दिष्ट used by अष्टावक्र above shows राम's attitude of great modesty towards वसिष्ठ.

P. 10. Verse 11. जामातृयज्ञेन refers to the सत्र of ऋष्यशृङ्ग. निरुद्धाः detained. त्वं बाल एवासि you are but a child. नवं च राज्यम् (power of) governing the country is new to you. युक्तः...स्याः be devoted to keeping the subjects contented. Construe तस्मात् यशः (स्यात्) यत् (यशः) वः (युष्माकं रघूणां) परमं धनम् or तस्मात् यत् यशः (भवेत्) (तत्) वः परमं धनम्. 'From that (*i. e.* by keeping the subjects contented) glory would arise, which is your highest wealth.' G. seems to have read स्वस्माद्यशः for तस्माद्यशः. The construction then is यत् (यस्मात्) वः स्वस्मात् यशः परमं धनम्—since to you glory is wealth higher (more prized) than even your own life. This is not a bad reading, but the construction becomes rather involved. Compare about यशः 'अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः' रघु. 14. 35. Note verse 41 below. यथा...वरुणिः Just as the revered वसिष्ठ (son of मित्र and वरुण) commands. Râma means that what वसिष्ठ says is quite right and will be followed by him. मैत्रावरुणिः—मित्रावरुणयोः अपत्यं पुमान् इति मैत्रावरुणिः. When names of deities form a द्वन्द्व compound the ending अ of the first member is lengthened according to the सूत्र 'देवताद्वन्द्वे च' पा० 6. 3. 26 (मित्रश्च वरुणश्च मित्रावरुणौ). For a brief allusion to the story of वसिष्ठ's birth from मित्र and वरुण, see रामायण उत्तरकाण्ड सर्ग 57. 'तद्धि तेजस्तु मित्रस्य उर्वश्या पूर्वमाहितम् । तस्मिन्समभवत्कुम्भे तत्तेजो यत्र वारुणम् ॥ कस्यचित्त्वथ कालस्य मित्रावरुणसम्भवः । वसिष्ठस्तेजसा युक्तो जज्ञे इक्ष्वाकुदैवतम् ॥' 6-7. Verse 12. सौख्य worldly happiness. जानकीमपि—These words are a presentiment of the future abandonment of सीता by राम. On the propriety of the word जानकीमपि, वीर० remarks 'सीतामित्यनुक्त्वा जानकीमित्युक्तिर्लोकाराधनापेक्षया महाविरक्तमजनकानुरोधोऽप्यकिंचित्कर इति सूचयति.' मुञ्चतः qualifies मे. व्यथा pain, anguish. This verse forms the key to the real nature of राम. It is not to be supposed that राम was hunting for popular applause. His readiness to abandon all that is dear to the human heart was not born of a craving for cheap popularity, but was the outcome of his high ideal of a king's duty *viz.* that a king should not wish to be exempt from the national rules of morality and conduct which he would compel his subjects to abide by. अत...पुत्रः Hence is it that my lord is the support (or the best) of the family of the Raghus. This sentence shows that सीता fully appreciated राम's ideals and was not behind him in nobility. She does not betray resentment at the thought of

her abandonment by राम for pleasing the people; on the contrary she highly commends him for the sentiment. विश्राम्यताम् (Pass. imperative of the causal of श्रम् with वि) give him rest or refreshments. The entrance of लक्ष्मण is intimated to the audience by the words 'अये' &c. N. reads अर्जुनेन which seems to be the name of the painter. असदुपदिष्टम् directed by me. चरितम् life, deeds. अस्या...लिखितम् has been drawn on this canvas.

P. 11. जानासि...नोदयितुम् you know how to amuse the queen (सीता) who is ill at ease. दुर्मनायमाना *pr. part.* of दुर्मनायते which is a denominative verb from दुर्मनस् according to the Sûtra 'कर्तुः क्यङ् सलोपश्च' पा० 3. 1. 11 (दुर्मनाः इव आचरति दुर्मनायते). सीता was ill at ease on account of जनक's departure. तत्...यावत् how far does it reach? राम asks:—Up to what point does the painting depict my career? यावत् governs the accusative. यावत्...शुद्धिः (it goes) as far as the purification of her ladyship in fire. For this ordeal see p. 9 above. शान्तं पापम् *lit.* let evil be averted; here, 'hush, do not utter this evil talk about सीता.' समान्त्ववचनम्—with words that will mollify (सीता). **Verse 13.** उत्पत्ति...नान्तरैः of what use are other purifying things to her who is pure by birth? अन्यत् पावनं पावनान्तरम्. सीता by being born of the earth was already pure; what further purity can fire impart to her? तीर्थो...र्हतः holy water and fire do not deserve to be purified by anything else. Just as तीर्थोदक and वह्नि do not require anything else to purify them, so सीता who was pure by birth really stood in no need of purification by fire. That she was made to undergo the ordeal of fire was solely for the purpose of falling in with the popular demands. Compare महावीरचरित IV. 27 where दशरथ says to परशुराम 'निसर्गतः पवित्रस्य किमन्यत्पावनं तव। तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः ॥.' देवयजनसम्भवे (adjective of देवि) sprung from the sacrificial ground. देवाः इज्यन्ते अत्र इति देवयजनं यज्ञभूमिः देवयजनात् सम्भवः यस्याः सा देवयजनसम्भवा. See above p. 10 for the reference to सीता's birth from यज्ञभूमि and compare महावीरचरित I. 20 'लाङ्गलोल्लिख्यमानाया यज्ञभूमेः समुद्गता। सीतेयमूर्मिला चेयं द्वितीया जनकात्मजा ॥.' प्रसीद be pleased, pardon me. एष...प्रवादः this talk (scandal) about you will last as long as you live. जीवितं अवधिः (अन्तः) यस्य. **Verse 14.** कष्टो...रञ्जनीयः the harsh world must be pleased by men whose wealth lies in the reputation of their family. कुलं धनं येषां तैः. On कष्टः R. explains 'खलवृत्तितया कष्टहेतुः जनः.' राम means that those who care for the good name of their family have to humour the people even thougt the latter are hard to please

and very much prone to spread scandals. The reading of K. कष्टं जनः is better. It means 'alas! people are to be humoured' &c. राम pities the lot of those who like himself have to humour the people and have to do things which their heart disapproves of. N. reads 'क्लिष्टः जनः' which does not yield a happy sense. तन्नो...ते therefore the abusive talk that was spoken by us (me) was not such as you did deserve. राम means:—he treated सीता coldly and repudiated her because he had to look to what the people would say. His conscience told him otherwise. But he admits here that he knew all along that she did not deserve the treatment that he had to mete out to her. For the words of राम see रामायण quoted above on p. 9. तत् तस्मात् यद् नः (अस्माकं) अशिवं उक्तं तत् हि ते तव (सीतायाः) न क्षमम्. V. and Gh. read तन्मे for तन्नो, which means the same thing. नैसर्गिकी...ताडनानि Being placed on the head is settled to be the natural condition of a fragrant flower and not trampling under foot. राम means that the treatment of सीता was as unnatural and harsh as the trampling down of a sweet flower would be. The last two lines occur in मालतीमाधव 9. 15, where we read मुसलैर्वत कुट्टनानि. आलेख्यम् painting, picture. के... पुत्रम् who are these that stand above very close (to each other) and seem to praise my lord ? निरन्तर close, thick. सरहस्यानि together with the charms (the *mantras* appropriate for discharging the missiles or withdrawing them etc.). जृम्भकास्त्राणि—*lit.* yawning missiles—weapons possessed of miraculous powers. कौशिक=विश्वामित्र. उपसंक्रान्तानि were transferred or handed over. प्रसादीकृतानि were bestowed as a favour. आर्यस्य refers to राम. ताटका was the daughter of a यक्ष called सुकेतु who got her from ब्रह्मा. as a reward for his austerities She was married to सुन्द. Her son was मारीच. When सुन्द was killed, she with her son मारीच tried to disturb अगस्त्य, who cursed मारीच to be a राक्षस and changed ताटका into a man-eating fiend. She, though a woman, was killed by राम at the bidding of विश्वामित्र. For the story of ताटका see रामायण बालकाण्ड सर्गs 25–26. विश्वामित्र, being pleased with राम for destroying the horrible ताटका, gave him various missiles, for which see बालकाण्ड सर्गs 27–28. The gods say to विश्वामित्र 'प्रजापतेः कृशाश्वस्य पुत्रान् सत्यपराक्रमान् । तपोबलभृतो ब्रह्मन् राघवाय निवेदय ॥' सर्ग 26. 29–30; 'परितुष्टोऽस्मि भद्रं ते राजपुत्र महायशाः । प्रीत्या परमया युक्तो ददाम्यस्त्राणि सर्वशः ॥' सर्ग 27. 2; 'जृम्भकं सर्वनाथं च पन्थानवरुणौ तथा ॥ कृशाश्वतनयान्राम भास्वरान्कामरूपिणः । प्रतीच्छ मम भद्रं ते पात्रभूतोसि राघव ॥' बालकाण्ड सर्ग 28. 9–10. The अस्त्रs says to राम 'रामं प्राञ्जलयो भूत्वाऽब्रुवन्मधुरभाषिणः । इमे

स-नरशार्दूल शाधि किं करवाम ते ॥ गम्यतामिति तानाह यथेष्टं रघुनन्दनः ॥मानसाः कार्यकालेषु साहाय्यं मे करिष्यथ ॥' सर्ग 28. 13–14. It will thus be seen that जृम्भक was only one among the numerous अस्त्रs bestowed by विश्वामित्र Compare महावीरचरित I. 'यानि हि भगवतः कृशाश्वाद्गुरुचर्यामर्तैरधीतस्य सरहस्यजृम्भकप्रयोगसंहारस्य दिव्यास्त्रमन्त्रपारायणस्य विद्यातत्त्वबीजानि, तानि मत्प्रसादादर्थतः शब्दात्मना च रामभद्रस्य संप्रति प्रकाशन्ताम् ।'

P. 12. **Verse 15.** ब्रह्मादयः is the subject of अपश्यन्. गुरवः पुराणाः is in apposition with ब्रह्मादयः. एतानि is the object of अपश्यन्. तेजांसि is in apposition with एतानि. Translate—the old and venerable ब्रह्मा and others, having practised religious austerities for the benefit of religious truth (Veda) for more than a thousand years, saw these (अस्त्रs) which were the splendours of their own austerities. ब्रह्मणः वेदस्य हिताय. 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः' इत्यमरः. परःसहस्राः—सहस्रात् पराः—is an irregular compound and qualifies शरदः. It is formed according to the सूत्र 'सुपा' पा. 2. 1. 4. The स् after पर is put in on the analogy of words like पारस्कर (पा० VI. 1. 157) and पर is placed first in accordance with the सूत्र 'राजदन्तादिषु परम्' पा० 2. 2. 31. शरदः is acc. plural (accusative of time). शरद् *f.* autumn; year. अपश्यन्—is used in a technical sense. The ऋषिs are not regarded by Indian writers as creating the Vedic hymns; they are supposed to have only seen by intuition the eternally existing Veda. ऋषिs are said to be मन्त्रद्रष्टारः and not मन्त्रकर्तारः. The अस्त्रs were nothing but the तेजस् manifested from their own severe austerities. तपोमयानि—तपसः आगतानि कार्यकारणभावात्तपसामस्त्राणां चाभेददर्शनम्. The verse occurs in महावीर० I. 42, where we read परःसहस्रं and एतान्यदर्शन्. सर्वथे...स्यास्यन्ति they (the अस्त्रs) will now by all means wait upon your offspring. See VII. 9–10 below. मिथिलावृत्तान्तः The occurrences at Mithilā (with reference to राम). मिथिला was the capital of the country of विदेह. The reference is to राम's arrival in मिथिला with विश्वामित्र. Supply उपलक्षितः after सौभाग्येन. दलत् विकसत् नवं नीलोत्पलं तद्वत् श्यामलं स्निग्धं etc.—(endowed) with grace of form that is muscular, shining, smooth, unctuous (स्निग्धं), and dark like a fresh expanding blue lotus. G. reads दलित (expanded). विस्मयेन स्तिमितः तातः (जनकः) तेन दृश्यमाना सौम्या सुन्दरा च श्रीः यस्य—whose agreeable and charming beauty is being seen by my father who was dull with wonder. The wonder was due to the fine form of राम and to his great prowess in breaking into two the bow of शिव. G. reads ०तातनगरजनदृश्यमानसौमसुन्दरश्रीः—whose love-

liness as charming as that of the moon was being seen by the citizens and by my father &c. ०तातेन नगरजनेन च दृश्यमाना सोमवत् (चन्द्रवत्) सुन्दरा श्रीः यस्य. अनादरेण (लीलया) खण्डितं शङ्करस्य शरासनं धनुः येन—who easily broke the bow of शिव. As to this see रामायण बालकाण्ड सर्गs 66–67. After the destruction of दक्ष's sacrifice, शिव deposited his bow with देवरात, an ancestor of जनक. जनक worshipped it and when सीता's hand was sought by numerous kings, he said that he would give his daughter to him who would be able to wield that bow of शिव. No king could do it. राम wielded the bow and broke it while making it strung. 'लीलया स धनुर्मध्ये जग्राह वचनान्मुनेः ॥ आरोपयत् स धर्मात्मा सलीलमिव तद्धनुः ॥ 15...आरोपयित्वा मौर्वीं च पूरयामास तद्धनुः ॥ तद्बभञ्ज धनुर्मध्ये नरश्रेष्ठो महायशाः ॥' बालकाण्ड 67. 16–17. शिखण्डेन मुग्धं मुखमण्डलं यस्य whose face was charming on account of the lock of hair. शिखण्डः a lock of hair left on the crown or sides of the head at tonsure. शिखाभिर्डयते इति शिखण्डः. काकपक्ष means the same thing as शिखण्ड. **Verse 16.** On सम्बन्धिनः R. says 'अभिनवेन वैवाहिकेन सम्बन्धेनेति शेषः'. शतानन्द was the son of the sage गौतम and अहल्या. जनक was the name of the family. The name of सीता's father was सीरध्वज. The latter half occurs in महावीर० I. 19.

P. 13. सुश्लिष्टम्—quite proper. Some editions read दृष्टमेतत् which does not convey anything striking. **Verse 17.** कस्य न प्रियः to whom is it not dear (*i. e.* it is liked by everybody)? यत्र—यस्मिन्सम्बन्धे. दाता who gives away (सीता in marriage). ग्रहीता who accepts (सीता as a daughter-in-law on behalf of दशरथ from जनक). कुशिकनन्दनः—विश्वामित्रः. R. remarks 'तस्योभयोरेव कुलयोः पूज्यत्वात्तदाशयैव कन्यादानग्रहणयोः संपन्नत्वाच्च तस्मिन्दातृग्रहीतृत्वोपचारः न पुनर्वस्तुतः स एव दाता ग्रहीता च.' In महावीर० I. 57 कुशध्वज repeats this verse to विश्वामित्र with the variation 'कल्याणप्रतिभूर्भवान्' for स्वयं &c. See वीर० for the suggestion contained in the words जनकानां &c. तत्काले कृतं गोदान-मङ्गलं येषाम् whose auspicious गोदान ceremony had been performed just at that time. गोदानमङ्गलं the ceremony of cutting the hair, which was performed upon a man just before marriage. It was also called केशान्त. याज्ञवल्क्य says 'केशान्तश्चैव षोडशे' I. 36, on which the मिताक्षरा says 'केशान्तः पुनः गोदानाख्यं कर्म गर्भादारभ्य षोडशे वर्षे ब्राह्मणस्य कार्यम्.' मल्लिनाथ commenting upon रघु० 3. 33 'अथास्य गोदानविधेरनन्तरं विवाहदीक्षां निरवर्तयद्गुरुः' says 'गावो लोमानि केशा दीयन्ते खण्ड्यन्तेऽस्मिन्निति व्युत्पत्त्या गोदानं नाम ब्राह्मणादीनां षोडशादिषु वर्षेषु कर्तव्यं केशान्ताख्यं कर्मोच्यते' and then quotes मनुस्मृति II. 65 'केशान्तः षोडशे वर्षे ब्राह्मणस्य विधीयते । राजन्यबन्धोर्द्वाविंशे वैश्यस्य द्व्यधिके ततः ॥.' R.

explains गोदान differently 'विवाहात्प्राक् गोवितरणरूपो मङ्गलहेतुः क्षत्रियाणामाचारविशेषः.' According to this गोदानमङ्गल was an auspicious rite performed in the case of क्षत्रियs before their marriage consisting in the gift of cows. From the रामायण it seems that the latter is the more appropriate meaning 'स गत्वा निलयं राजा श्राद्धं कृत्वा विधानतः। प्रभाते कल्यमुत्थाय चक्रे गोदानमुत्तमम् ॥ गवां शतसहस्रं च ब्राह्मणेभ्यो नराधिपः। एकैकशो ददौ राजा पुत्रानुद्दिश्य धर्मतः ॥ सुवर्णशृङ्ग्यः संपन्नाः सवत्साः कांस्यदोहनाः। गवां शतसहस्राणि चत्वारि पुरुषर्षभः ॥ वित्तमन्यच्च सुबहु द्विजेभ्यो रघुनन्दनः। ददौ गोदानमुद्दिश्य पुत्राणां पुत्रवत्सल : ॥' बालकाण्ड 72. 21–24. विवाहदीक्षिताः that had undergone the ceremony initiatory to marriage. एवम् just so *i. e.* I also feel the same as you. **Verse 18.** समयः...इवैषः this is as it were the same time. समनन्दयत्—The subject is करः. सुमुखि is addressed to सीता. गौतमेन (शतानन्देन) (मम हस्ते)-अर्पितः—placed by गौतम (in my hand). आ...कङ्कणः round which was the graceful marriage bracelet. आगृहीतं कमनीयं कङ्कणं येन or यस्मिन्. G. explains differently 'that was held respectfully by me and that had a charming bracelet on.' V. and Gh. read उद्गृहीत°, which comes to the same thing. The metre of this verse is मञ्जुभाषिणी. इयमार्या—this refers to सीता. माण्डवी was the wife of भरत, श्रुतकीर्ति of शत्रुघ्न. As सीता and माण्डवी were the wives of लक्ष्मण's elder brothers राम and भरत, he speaks of them respectfully as आर्या. As शत्रुघ्न was the younger brother of लक्ष्मण, श्रुतकीर्ति is spoken of as वधू (daughter-in-law). 'वधूर्जाया स्नुषा स्त्री च' इत्यमरः. 'पिता हि भवति ज्येष्ठो धर्ममार्यस्य जानतः।' अयोध्याकाण्ड, 72. 33; see अनुशासनपर्व 105. 20, as to the respect paid to the wife of the eldest brother. सीता and ऊर्मिला were the daughters of जनकसीरध्वज and माण्डवी and श्रुतकीर्ति of कुशध्वज, younger brother of सीरध्वज. 'भरतो नाम कैकेय्यां जज्ञे सत्यपराक्रमः। ...13 अथ लक्ष्मणशत्रुघ्नौ सुमित्राऽजनयत्सुतौ ।...14 बालकाण्ड सर्ग 18. वत्स...का Dear one, who is this other? सीता referred to ऊर्मिला, wife of लक्ष्मण and jestingly asked लक्ष्मण about her. सलज्जस्मितम्—'स्वस्त्रीविषयप्रश्नाल्लज्जा स्मितं च' Gh. अन्यतः संचारयामि I shall divert her (mind) to something else (*i. e.* I shall direct her eye on some other incident in the painting). The commentator says that the stage—direction अपवार्य in the text is wrong; it should be स्वगतम्. अपवार्य 'aside, apart to another'; speaking in such a way that no other character on the stage except the one addressed may hear it. Here लक्ष्मण speaks to himself and addresses no one else. प्रकाशम्—openly 'सर्वश्राव्यं प्रकाशं स्यात्.' भार्गवः descendant of भृगु; here परशुराम.

P. 14. ससंभ्रमम् with agitation. संभ्रमेण सह यथा स्यात् (अव्ययीभाव). परशुराम on hearing that राम had broken asunder the bow of शिव was extremely enraged as he was a pupil of शिव. He challenged राम to string another bow which परशुराम had and which was वैष्णवधनुः. He further said that if राम could make the वैष्णवधनुः strung, he would fight with him. As परशुराम had destroyed the क्षत्रियs twenty-one times, दशरथ and the ladies of राम's family were extremely afraid as to the result of the meeting. Then Râma made the bow strung and fixing an arrow upon it asked परशुराम what he (राम) should shoot at, whether परशुराम's गति or the लोकs that he had secured by तपस्. परशुराम asked him to shoot at the latter. See बालकाण्ड सर्गs 75-76 for this episode. सीता, on seeing भार्गव's picture, felt as if she was in the presence of भार्गव in flesh and blood and therefore says कम्पितास्मि. अयमसावार्येण—लक्ष्मण wanted to say that राम deprived परशुराम of his लोकs, whereupon the latter became जड and void of all glory. As the रामायण says 'जडीकृते तदालोके रामे वरधनुर्धरे । निर्वीर्यो जामदग्न्योऽसौ रामो राममुदैक्षत ॥ तेजोभिर्गतवीर्यत्वाज्जामदग्न्यो जडीकृतः ।' बालकाण्ड सर्ग 76. 11-12. साधिक्षेपम्—with the object of finding fault (with लक्ष्मण). राम did not like that he should be praised and that the defeat of a great personage like परशुराम should be dwelt upon. So he shows by his tone in saying 'अयि वत्स' &c. that he is displeased. The reading साक्षेपम् is better. It means 'in order to throw off (divert) the attention to something else.' विनयमाहात्म्येन-विनयातिशयेन. एते...प्राप्ताः Here are we come back to अयोध्या (from मिथिला after the marriage of राम and others). सास्रम् अस्रैः सह यथा स्यात् तथा—with tears. Verse 19. जीवत्सु...अहे when our revered father was living and we were but just married. तातपादेषु—The plural of पाद is affixed to show great respect or veneration. दाराणां परिग्रहः *lit.* accepting of wife. मातृभिः...गताः gone are those days of ours when we were anxiously looked after by our mothers. Verse 20. जानकी is the subject of अकृत in the third line. The principal sentence is दशनमुकुलैः मुग्धालोकं मुखं दधती जानकी अङ्गैर्मे अन्यानां कुतूहलं अकृत. The first line qualifies ०मुकुलैः. पतन...लोकम् (having a face) lovely in consequence of her bud-like teeth, that were wide apart because of the falling (of some of them) and that had on the sides (of the face) her beautiful locks waving about. प्रान्ते उन्मीलन्तः मनोहराः कुन्तलाः (केशाः) येषाम्. दशनाः (दन्ताः) मुकुलाः इव. मुग्धः सुन्दरः आलोकः दर्शनं यस्य. 'आलोको दर्शनोद्योतौ' इत्यमरः. शिशुः

a child; this goes with जानकी. दधती *f. nom. sing.* of दधत् *pr. p.* of धा. It seems from the रामायण that सीता was only six years old when she was married; see अरण्यकाण्ड 47 'उषित्वा द्वादश समा इक्ष्वाकूणां निवेशने ।... 4 ...मम भर्ता महातेजा वयसा पञ्चविंशकः ॥ 10 अष्टादश हि वर्षाणि मम जन्मनि गण्यते ।'...11. Hence the words शिशुः and पतनविरलैः are very appropriate. When children are about six years old, some of their teeth fall. The teeth of a child being small and tapering, may be well compared to buds (मुकुल). ललितललितैः extremely lovely. Where intensity is to be expressed, an adjective of quality is repeated. 'प्रकारे गुणवचनस्य' पा. 8. 1. 12. ललित...अङ्ककैः She caused delight to my mothers by her sweet limbs that were extremely lovely, made as if from moonlight (*i. e.* so cooling and delightful), and the gestures of which were natural (not artificial). अकृत्रिमाः विभ्रमाः येषाम्. अकृत—Aorist of कृ. अङ्ककैः—क is added to express the sense of अल्प. Some editions read प्रतनुविरलैः, which means 'small and not dense.' This is not bad. We may also look upon ०कुन्तलैः as standing by itself and not as an adjective of ०मुकुलैः. In that case the reading प्रतनुविरलैः alone would be appropriate and not पतन०. (मुखस्य) प्रान्तयोः कपोलयोः उन्मीलन्तः मनोहराः कुन्तलाः तैः दशनमुकुलैः (च) मुग्धालोकं मुखम् face that was lovely on account of the fine hair waving over the cheeks and on account of the bud-like teeth. N. reads प्रान्तो...कुड्मलैः दसनकुसुमैः, which is a good reading. The teeth that were left are compared to कुसुमs. Those that were just making their appearance in place of those that had fallen are compared to buds. G. seems to read मन्दालोकम् of dull aspect or with a dull light. This is a bad reading. अकृत्रिमविभ्रमैः—सीता being a child at the time had not learnt the coquetries of youth. N. reads अङ्गानां मे, which is not so good as अम्बानां मे. राम remembers the old days with regret and refers to his parents in the preceding verse. It would be more in keeping with those memories of the past that he should refer rather to the delight of his mother than to his own. The metre of the verse (हरिणी) is very appropriate to the sentiments expressed. एषा मन्थरा—मन्थरा was the hump-backed nurse or servant of कैकेयी, who instigated her mistress, on the eve of राम's installation as युवराज, to beg of दशरथ by the two boons, formerly promised by him, the banishment of राम for fourteen years and the installation of भरत as युवराज. See अयोध्याकाण्ड 7-11. सत्वर...दर्शयन्—Rāma quickly pointed out to another incident, as he did not want to say a word in disparagement of his step-mother कैकेयी

P. 15. Verse 21. शृङ्गिवेरपुरे—Some editions read शृङ्गवेर, which is supported by the Bombay edition of the रामायण. 'समुद्रमहिषीं गङ्गां सारसक्रौञ्चनादिताम् । आससाद महाबाहुः शृंगवेरपुरं प्रति ॥ 26...सुमन्त्रमब्रवीत्सूतमिहैवाद्य वसामहे ॥ 27 अविदूरादयं नद्या बहुपुष्पप्रवालवान् । सुमहानिङ्गुदीवृक्षो वसामोऽत्रैव सारथे ॥ 21...तत्र राजा गुहो नाम रामस्यात्मसमः सखा । निषादजात्यो बलवान्स्थपतिश्चेति विश्रुतः ॥ 33' अयोध्याकाण्ड सर्ग 50. निषाद—name of one of the wild aboriginal tribes of India. The instru. sing. of पति is पत्या; but when compounded पति is declined like the word हरि. 'पतिः समास एव' पा० 1. 4. 8. (पतिशब्दः समासे एव घिसंज्ञः स्यात् । पत्या पत्ये पत्युः पत्यौ ।...समासे तु भूपतिना । सि. का.). स्निग्ध affectionate. मध्यमा...र्येण His honour (राम) has passed over the account of our second mother. कौसल्या was the eldest of the three queens and कैकेयी was next to her. There is a suggestion also that she was only मध्यमाम्बा and not उत्तमाम्बा (an excellent mother). The reading अन्तर्हित of G. means the same thing. It is the *p. p. p.* of धा with अन्तर्. जटा...वृत्तान्तः the incident of tying up the hair. The reference is to the following passage from the रामायण अयोध्याकाण्ड सर्ग 52. 'नेदानीं गुह योग्योऽयं वासो मे सजने वने । अवश्यमाश्रमे वासः कर्तव्यस्तद्गतो विधिः ॥ सोऽहं गृहीत्वा नियमं तपस्विजनभूषणम् । हितकामः पितुर्भूयः सीताया लक्ष्मणस्य च ॥ जटाः कृत्वा गमिष्यामि न्यग्रोधक्षीरमानय । तत्क्षीरं राजपुत्राय गुहः क्षिप्रमुपाहरत् ॥ लक्ष्मणस्यात्मनश्चैव रामस्तेनाकरोज्जटाः ।...ततो वैखानसं मार्गमास्थितः सहलक्ष्मणः । व्रतमादिष्टवान्रामः सहायं गुहमब्रवीत् ॥' 66-69 and 71. **Verse 22.** पुत्रे संक्रान्ता लक्ष्मीः यैः who have transferred kingly dignity to their son. For the affix क, see notes above p. 6. वृद्धाश्च ते इक्ष्वाकवश्च तैः scions of the इक्ष्वाकु race, when old. यद् (व्रतम्) पुत्र...लक्ष्मीकैः वृद्धेक्ष्वाकुभिः धृतम् तत् पुण्यम् आरण्यकव्रतम् आर्येण (रामेण) बाल्ये धृतम्. आरण्यकानां व्रतम् the vow or course of conduct of foresters (*i. e.* who are in the वानप्रस्थाश्रम). आरण्यक—'अरण्यान्मनुष्ये' पा० 4. 2. 129 (इति वुञ्). याज्ञवल्क्यस्मृति says about वानप्रस्थाश्रम 'सुतविन्यस्तपत्नीकस्तया वानुगतो वनम् । वानप्रस्थो ब्रह्मचारी साग्निः सोपासनो व्रजेत्' ॥ III. 45; compare रघु० III. 70 'अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे नृपतिककुदं दत्वा यूने सितातपवारणम् । मुनिवनतरुच्छायां देव्या तया सह शिश्रिये गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥'. Mark the contrast between the old kings who had sons and had enjoyed the pleasures of sovereignty and the young राम who had no son and who had scarcely tasted pleasures. This verse occurs in the महावीर० IV. 51, where we read 'त्वया तत्क्षीरकण्ठेन प्राप्तमारण्यकव्रतम्.' प्रसन्न (clear, transparent) पुण्यं सलिलं (जलं) यस्याः. रघु...देवते the tutelary deity of the रघु family. **Verse 23.** ०स्मान्, ०भिदः and

०पुष्टान् qualify पितामहान्. भगीरथ is the subject of उद्तीतरत्. तुरगं... पितामहान् (saved) the grand-fathers of his father, that, in the sacrifice of सगर, were anxiously engaged in finding out the (sacrificial) horse and that dug the earth (for that purpose) and that were burnt through wrath by the effulgence of कपिल. तुरगस्य विचये (अन्वेषणे) व्यग्रान् व्यापृतान्. उर्वी (मही) भिन्दन्ति इति उर्वीभिदः तान्. सगरस्य अध्वरे यज्ञे (अश्वमेधे). Separate ०महसा अमर्षात्. महसा is the instru. of महस् *n.* अगणित...तापम् (अगणितः तन्वाः तापः यथा स्यात्तथा, अव्ययीभाव)—(an adverb of तस्त्वा) without minding or caring for his bodily suffering. भगवति—is addressed to the Ganges. तव अद्भिः (जलैः) स्पृष्टान् चिरात् उदतीतरत् (उत्तारयामास) he saved (restored to heaven) after a long time, when (they were) touched by your waters. उदतीतरत् Aorist of the casual of तॄ with उद्. सगर was king of अयोध्या and ancestor of राम. He had two wives केशिनी and सुमति. He practised penance in the Himâlayas. *The sage भृगु gave him two boons that one of his wives* would give birth to a son who would propagate the line and the other would give birth to 60,000 sons. केशिनी chose the former and सुमति the latter. The son of केशिनी was called असमञ्ज and सुमति had 60,000 sons. As असमञ्ज indulged in diverting himself by throwing the children of the citizens in the waters of the Sarayû, he was banished from the kingdom by सगर. असमञ्ज's son was अंशुमान्. सगर began to perform an अश्वमेध sacrifice. इन्द्र stole the horse. As the sacrifice could not proceed, सगर asked his 60,000 sons to search for the horse on the earth and to dig it if necessary. They could not find it and returned to सगर, who dismissed them angrily, asking them not to come back without the horse. The 60,000 sons dug the earth through and went to पाताल. They saw the horse grazing near the sage वासुदेव कपिल, whom they took to be the thief. They ran towards him in rage, when the sage, being enraged by their impertinence, burnt them to ashes. When his sons did not return for a long time सगर sent his grand-son अंशुमान् in search of them. He saw his uncles reduced to ashes and the horse near them. He wanted to offer water to his deceased uncles, but could not find it. Thereupon he was told by वैनतेय, the maternal uncle of his uncles, that, as they had met their death in the fire of कपिल's anger, ordinary water would not do, but that the ashes must be washed in the holy waters of the Ganges in order that the sons of सगर may go to heaven.

अंशुमान् returned with the horse and the sacrifice of सगर was finished. Neither सगर, nor अंशुमान्, nor दिलीप, the son of अंशुमान्, was able to bring down the Ganges from heaven. भगीरथ was दिलीप's son. भगीरथ was determined upon delivering his ancestors and practised severe austerities at गोकर्ण. He induced the Ganges to come down (which fell on the head of S'iva) and after various adventures (in which भरत's patience and perseverance were tried to the utmost) भरत succeeded in washing the ashes in the holy waters of the Ganges. For the story of सगर, his 60,000 sons, भगीरथ and the descent of the Ganges, see रामायण बालकाण्ड सर्गs 38–44. सगर said to his sons 'यावत्तुरगसन्दर्शस्तावत्खनत मेदिनीम्' सर्ग 39. 15; 'श्रुत्वा तद्वचनं तेषां कपिलो रघुनन्दन। रोषेण महताविष्टो हुंकारमकरोत्तदा। ततस्तेनाप्रमेयेण कपिलेन महात्मना। भस्मराशीकृताः सर्वे काकुत्स्थ सगरात्मजाः॥' सर्ग 40. 29–30. The reading °महसा रोषात् of N and G. is in one way preferable, as it is in accordance with the above extract from the रामायण. अमर्षात् and रोषात् of course mean the same thing. पितुश्च पितामहान्—भगीरथ's father was दिलीप and the 60,000 sons of सगर were the brothers of दिलीप's grand-father असमञ्ज and hence are themselves called पितामहs of दिलीप. The reading पितुश्च पितामहान् is therefore in accordance with the story in the रामायण. The reading पुरा प्रपितामहान् also is acceptable. The reading पितुः प्रपितामहान् cannot be accepted, as the sons of सगर were *not* the प्रपितामहs but were only पितामहs of the father of भगीरथ. The reading °तापः of N. is not bad; it will have to be construed with भगीरथः. The reading °पातं would mean 'without minding the fall (*i. e.* reduction) of his body' (on account of severe austerities). The reading उदतीतरत् is preferable to उद्दीधरत् as it is in accordance with the रामायण. 'भगीरथोऽपि राजर्षिर्गङ्गामादाय यत्नतः॥ पितामहान्भस्मकृतानपश्यद्गतचेतनः। अथ तद्भस्मनां राशिं गङ्गासलिलमुत्तमम्। प्लावयत्पूतपाप्मानः स्वर्गं प्राप्ता रघूत्तम॥' बालकाण्ड सर्ग 43. 41; तारिता नरशार्दूल दिवं याताश्च देववत्। षष्टिः पुत्रसहस्राणि सगरस्य महात्मनः॥' सर्ग 44. 3. उद्दीधरत् is the aorist of the causal of धृ with उद्. अम्ब (voc. sing. of अम्बा) O mother. 'अम्बार्थनद्योर्ह्रस्वः' पा० 7. 3. 107. स्नुषायां...भव may you cherish kind thoughts about सीता your daughter-in-law as अरुन्धती does. See in the 7th Act the words 'जगत्पते रामचन्द्र स्मर्यतामालेख्यदर्शने &c.' (after verse 18). शिवं अनुध्यानं यस्याः. What regard अरुन्धती had for सीता we shall learn in the 4th Act (verse 11).

P. 16. भरद्वाजेन (तन्नामकऋषिणा) आवेदितः pointed out by the sage भरद्वाज. चित्र...वर्त्मनि on the road leading to चित्रकूट. चित्रकूटं याति इति °यायिन्. कालिन्दी—'कालिन्दी सूर्यतनया यमुना शमनस्वसा' इत्यमरः. In अयोध्याकाण्ड सर्ग 54, we see that राम met भरद्वाज near the confluence of the Ganges and the Jumna. 'दश क्रोशा इतस्तात गिरिर्यस्मिन्निवत्स्यसि । 28...चित्रकूट इति ख्यातो गन्धमादनसन्निभः ॥' 29. In सर्ग 55 we read 'ततः प्रचक्रमे वक्तुं वचनं स महामुनिः । भरद्वाजो महातेजा रामं सत्यपराक्रमम् ॥ 3 गङ्गायमुनयोः सन्धिमादाय मनुजर्षभ । कालिन्दीमनुगच्छेतां नदीं पश्चान्मुखाश्रिताम् ॥ 4 अथासाद्य तु कालिन्दीं प्रतिस्रोतः समागताम् ।...तत्र यूयं प्लवं कृत्वा तरतांशुमतीं नदीम् ॥ 5 ततो न्यग्रोधमासाद्य महान्तं हरितच्छदम् । 6...समासाद्य च तं वृक्षं वसेद्वातिक्रमेत वा । क्रोशमात्रं ततो गत्वा नीलं प्रेक्ष्य च काननम् ।...स पन्थाश्चित्रकूटस्य गतस्य बहुशो मया ।'...9. Thus we see that चित्रकूट was a hill about 10 क्रोशs from the confluence of the Ganges and the Jumna to the west. सस्पृहम् (स्पृहया सह यथा स्यात् तथा) with longing. कथं विस्मर्यते how can (this place) be forgotten? **Verse 24.** The principal sentence is यत्र (प्रदेशे) त्वं अङ्गानि मम उरसि कृत्वा निद्रामवाप्ता—where you went to sleep resting your limbs on my bosom. अध्व...खेदात् °मुग्धानि that, on account of the fatigue due to the tramp on the road, were tired, yet charming from their playful movements. अलसानि च तानि ललितैः मुग्धानि च. सीता had to walk on foot with राम and was therefore tired. For ललित, note अमरसिंह 'स्त्रीणां विलासबिब्बोकविभ्रमा ललितं तथा । हेला लीलेत्यमी हावाः क्रियाः शृङ्गारभावजाः ॥' क्षीरस्वामी quotes from भरत 'अनाचार्योपदिष्टं स्याल्ललितं रतिचेष्टितम्.' अध्वनि मार्गे सम्पातः गमनं तेन खेदः तस्मात्. The reading अध्वसञ्जात° would mean 'on account of the fatigue caused by the road (or distance)'. अशिथिल...संवाहनानि that (limbs) were shampooed by close embraces. दत्तं संवाहनं येभ्यः. Pressing the limbs removes fatigue. परिरम्भः embrace. परि...दुर्बलानि as weak (soft) as a squeezed lotus stalk or fibre. मुखे at the entrance. विराधसंरोधः—the obstruction (caused to us) by the (demon) विराध. For the story of विराध, see अरण्यकाण्ड सर्गs 2–4. 'अहं वनमिदं दुर्गं विराधो नाम राक्षसः ॥ चरामि सायुधो नित्यमृषिमांसानि भक्षयन् ।' सर्ग 2. 12–13. प्रेक्षे...रम्भम् I shall see the act of my entering into the southern forest, when the heat was warded off by the umbrella made of ताल leaves held in his own hand by my lord. आर्यपुत्रेण स्वहस्ते धृतं तालवृन्तमेव आतपत्रं तेन निवारितः आतपः यस्मिन्. G. seems to have read आत्मनः अक्षिभ्यां दक्षिणारण्यपथिकत्वम्—I shall see with my own eyes my *rôle* of a traveller in the southern forest (painted in the

picture). N. reads आत्मनः अत्याहितं ०पथिकत्वम्—my *rôle* of a traveller in the southern forest which was a great misfortune (as it led to her being carried away by रावण).

P. 17. Verse 25. तानि well-known. गिरिनिर्झरिणी mountain stream. वैखानसैः आश्रिताः तरवः येषु तानि the trees in which were resorted to by hermits. वैखानस is the same as वानप्रस्थ, as क्षीरस्वामी says 'वनप्रस्थे भवो वानप्रस्थः वैखानसाख्यः.' हरदत्त commenting upon गौतमधर्मसूत्र III. 2 says 'वैखानसो वानप्रस्थः । विखनसा प्रोक्तेन मार्गेण वर्तते इति । तेन हि स आश्रमः प्राधान्येन प्रतिपादितः.' From this it seems that a sage called विखनस् had in very ancient times composed a सूत्र work dealing with the duties of वानप्रस्थs and भिक्षुs. Pandit Gaṇapatis'āstri of Trivandrum has published a Sûtra of Vikhanas dealing with the duties of the four Varṇas and the four आश्रमs (particularly of hermits). आतिथेयं परमं येषाम् to whom hospitality is the highest (duty). आतिथेयम्—(अतिथि + ढञ्) 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा० 4. 4. 104 (अतिथये साधु). यमिनः those who have practised the यमs (moral observances). 'ब्रह्मचर्यं दया क्षान्तिर्दानं सत्यमकल्कता । अहिंसाऽस्तेयमाधुर्ये दमश्चेति यमाः स्मृताः ॥' याज्ञवल्क्यस्मृति III. 313. Five यमs are spoken of in the योगसूत्र II. 30 'अहिंसा-सत्य-अस्तेय-ब्रह्मचर्य-अपरिग्रहाः यमाः'. The reading शमिनः would mean 'those who have subdued their passions.' नीवारमुष्टिः पचनं पाकः येषाम्—those who cook a handful of wild rice (*i. e.* those who subsist on a handful of rice got by chance). We may also dissolve as नीवारमुष्टिं पचन्तीति ०पचनाः. The affix अन though generally करणवाचक or भाववाचक may sometimes be कर्तृवाचक also. The वानप्रस्थ was allowed to go to a forest with his wife; hence to some extent he was a गृही. But he had to conform to other rules which distinguished him from a गृहस्थ. 'सुतविन्यस्तपत्नीकस्तया वानुगतो वनम् । वानप्रस्थो ब्रह्मचारी साग्निः सोपासनो व्रजेत् ॥ अफालकृष्टेनाग्नींश्च पितॄन्देवातिथीनपि । भृत्यांश्च तर्पयेत् श्मश्रुजटालोमभृदात्मवान् ॥...ग्रामादाहृत्य वा ग्रासानष्टौ भुञ्जीत वाग्यतः ।' याज्ञवल्क्यस्मृति III. 45-46, 55 (on 45 मिताक्षरा observes 'फालग्रहणं कर्षणसाधनोपलक्षणम् । अकृष्टक्षेत्रोद्भवेन नीवारवेणुश्यामाकादिना अग्नींस्तर्पयेत्'). अविरलाः अनोकहाः (वृक्षाः) तेषां निवहेन निरन्तरं (सान्द्रं) स्निग्धं नील परिसरारण्यं तेन परिणद्धा चासौ गोदावरी च तया मुखराणि कन्दराणि यस्य (सः गिरिः)—the valleys of which resound with (the waves or falling waters of) the गोदावरी which is encircled by the forest on the environs, which (forest) is blue, glossy and dense with the mass (निवहः) of thick trees (growing in it). The mountain had on its slopes dense forests The गोदावरी ran past it and therefore the valley resounded. राम only saw the picture of the

mountain, the forest and the river and remembered that he had heard the echo from the resounding caves when he had been in जनस्थान. अनोकहः a tree (अनसः शकटस्य अकं गतिं हन्ति इति). परिसरः verge, environs. N. reads ०मुखकन्दरः, when we should dissolve (as वीर० does) अरण्यपरिणद्धा गोदावरी मुखेषु येषां तानि कन्दराणि यस्य. The meaning in that case is 'the caves of which had at their entrance the गोदावरी encircled by &c.' सततम् अभिष्यन्दमानैः मेघैः मेदुरितः नीलिमा यस्य whose blueness was heightened by the clouds that were constantly raining. मेदुरित is past pass. part of मेदुरयति *deno.* verb from मेदुर (unctuous, thick). 'सान्द्रस्निग्धस्तु मेदुरः' इत्यमरः. नीलिमा—नीलिमन् is derived from नील by the affix इमन् according to 'पृथ्वादिभ्य इमनिज्वा' पा० 5. 1. 122. जनस्थानस्य मध्यं गच्छति इति०गः standing in the midst of जनस्थान. जनस्थानम् a part of the दण्डका forest. There is a controversy as to its exact location. Some hold that it was near the modern Nasik. Others are of opinion that it was much lower down the course of the गोदावरी and was near the mouth than towards its source. This very passage occurs word for word in the 5th Act of the महावीरचरित after verse 15 as part of the speech of जटायुः. See रामायण अरण्य०सर्ग 13 where अगस्त्य directs राम to go to पञ्चवटी and erect a hermitage there. **Verse 26.** सरसि do you remember? सुतनु voc. (addressed to सीता) तानि अहानि—object of स्मरसि. तस्मिन् पर्वते=प्रस्रवणे. प्रतिविहिता या सपर्या (पूजा) तया सुस्थयोः (आवयोः) those days) of us that were at ease on account of the service (attendance) rendered (by लक्ष्मण). 'पूजा नमस्यापचितिः सपर्यार्चार्हणाः समाः' इत्यमरः. लक्ष्मणेन is to be connected with प्रतिविहित in the compound प्रति...सुस्थयोः. This is called एकदेशी अन्वय. सरसं नीरं यस्याः the waters of which have an agreeable taste. The reading सरसतीराम् would mean 'the banks of which are full of water or are charming.' तस्याः उपान्तेषु In the vicinity of the गोदावरी. वर्तनानि—movements, mode of living. G. seems to read वर्तितानि which means the same thing. **Verse 27.** The principal sentence is (आवयोः) रात्रिरेव व्यरंसीत् (न तु जल्पनम्). जल्पतोः and ०द्दोष्णोः qualify आवयोः to be supplied from the preceding verse. किमपि...क्रमेण (of us) that were talking at random in a low whisper something (that was indescribable) on account of our great affection (for each other), our cheeks being laid close together. राम says he cannot describe what they were then talking of. On account of the great love they bore to each other, each eagerly devoured whatever was whispered by the other. There was no thread running through all their talk. They pursued one topic after another as fancy dictated.

अविरलितौ कपोलौ यथा स्यातामू तथा (अव्ययीभाव). The reading आसत्तियोगात् (on account of our close proximity to each other) is not so good as the one in the text. The word आसक्तियोगात् constitutes the reason of the rest of the clause. अशिथिलः (दृढः) परिरम्भः (आलिङ्गनं) तस्मिन् व्यापृतः एकैकः दोः ययोः (of us) each arm of whom was engaged in close embrace. The word is दोस् *m. n*, but in the inflections beginning with the acc. plu. the word optionally substitutes for itself दोषन् and hence we have ०दोष्णोः; otherwise we should have had दोषोः. अविदिताः गतयामाः यस्याः the watches of which passed away without our being conscious of it. याम means 'one-eighth part of the day.' 'द्वौ यामप्रहरौ समौ' इत्यमरः. रात्रिरेव व्यरंसीत्—The night itself ended (passed away, but not our conversation). व्यरंसीत्—Aorist परस्मैपद 3rd per. sing. of रम् with वि. रम् is Atmanepadi, but when preceded by वि, आ and परि it takes परस्मैपद necessarily. 'व्याङ्परिभ्यो रमः' पा. 1. 3. 83. This verse is quoted in the दशरूपक (IV. 69) as an example of सम्भोगशृङ्गार. For the story traditionally narrated with reference to this verse, see Introduction.

पञ्चवटी was a part of the दण्डका forest about two योजनs (20 miles) from अगस्त्य's hermitage. अगस्त्य say to राम 'इतो द्वियोजने तात बहुमूलफलोदकः । देशो बहुमृगः श्रीमान्पञ्चवट्यभिविश्रुतः ॥ तत्र गत्वाऽऽश्रमपदं कृत्वा सौमित्रिणा सह । रमस्व त्वं पितुर्वाक्यं यथोक्तमनुपालयन् ॥ ...स देशः श्लाघनीयश्च नातिदूरे च राघव । गोदावर्याः समीपे च मैथिली तत्र रंस्यते ॥' अरण्य० सर्ग 14. 13–18. There are some who dispute the claim of the modern पञ्चवटी near Nasik to be the पञ्चवटी referred to in the रामायण. शूर्पणखा—She was the sister of रावण. Seeing the handsome राम, she fell in love with him and asked him who he was and how he came with his wife to the forest in the garb of an ascetic. राम told her all and asked her in jest to marry लक्ष्मण who was without wife. लक्ष्मण said in the same tone that he was a mere servant of राम and that therefore she should not be the wife of a servant. She then came back and said to राम that she would devour सीता who was not fit to be his wife and then marry him. When she rushed towards सीता, राम called upon लक्ष्मण to punish her. लक्ष्मण cut off her nose and ears, when she ran away into the forest; see अरण्यकाण्ड सर्ग 17–18. शूर्पणखा—'नखमुखात् संज्ञायाम्' पा० 4. 1. 58. (ङीप् न स्यात् । शूर्पणखा । गौरमुखा । संज्ञायां किम् । ताम्रमुखी कन्या । सि. कौ.) and 'पूर्वपदात्संज्ञायामगः' पा. 8. 4. 3. (पूर्वपदस्थान्निमित्तात्परस्य नस्य णः स्यात्संज्ञायां न तु गकारव्यवधाने । द्रुरिव नासिकाऽस्य द्रुणसः । अगः किम् । ऋचामयनं ऋगयनम् (सि. कौ.).

P. 18 एतावत्ते दर्शनम् *lit.* so much only is (my) seeing you *i. e.* I shall see you no longer. On seeing शूर्पणखा सीता recollect the incident that she rushed at her formerly to devour her and feels as if she were experiencing the anguish of approaching death. Or we may explain in another way. With the advent of शूर्पणखा began the troubles of राम, which led ultimately to the abduction of सीता by रावण. On seeing शूर्पणखा's picture सीता passes through the train of thoughts associated with her and thinks as if she were going to be carried away. विप्रयोगात् (विर-हात्) त्रस्ते (Oh you) who are afraid of separation (from me). चित्रमेतत् this is a picture (and not reality). पाप...त्पादयति be it as it may, a wicked person causes misery (whether actually present or only seen in a picture). हन्त—'हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः' इत्यमरः. वर्तमान इव as if present. प्रतिभाति seems.

Verse 28. Construe 'अथ इदं कनक...विधिना पापैः रक्षोभिः त्वयि कृतं यथा क्षालितमपि व्यथयति.' Henceforward the wicked demons acted in such a way by means of the deception (practised on राम) in the form of the golden antelope that, though remedied (*lit.* washed away), it causes pain. इदं—refers to that part of the picture which depicted the incidents subsequent to the appearance of शूर्पणखा. कनकहरिणः एव छद्म (कपटं) तस्य विधिना. क्षालितं—सम्यक् प्रतिकृतं—The reference may be either to the revenge taken by destroying रावण or rather to the fact that सीता had undergone the ordeal of fire as the ultimate consequence of the deception. शून्ये tenantless, void of human beings (particularly of सीता after she was carried away). विकल...रोदिति by the deeds of his honour (*i. e.* राम) in which his senses were overwhelmed (by the sorrow for सीता), even a stone would weep. अपि shows probability 'गर्हासमुच्चयप्रश्नशङ्कासम्भावनास्वपि' इत्यमरः. विकलानि (दुर्बलानि) करणानि (इन्द्रियाणि) येषु. अपि...हृदयम् even the heart of adamant breaks. V. and Gh read विकलकरुणैः (piteous and overpowering). There is also another reading करुणकरुणैः (extremely woeful) which is good. In the last quarter, the poet seems to allude to his own power of making even the stones weep by his forcible and touching treatment of the sentiment of pathos. The demon मारीच, being pressed and threatened by रावण, assumed the form of a golden antelope and wandered about राम's आश्रम. सीता was fascinated by its form. सीता urged राम to pursue the antelope and bring it to her alive or dead. राम went in pursuit, leaving लक्ष्मण behind. राम hit the antelope

which on dying uttered accents like those of राम crying 'Alas ! Oh Sitâ, Oh, Lakshmaṇa.' On hearing those words, सीता pressed लक्ष्मण to go in search of राम. लक्ष्मण said that the accents were not really those of राम, but that it was a trick of the demon मारीच and that there was none in the world who could bring राम into difficulty. सीता suspecting लक्ष्मण unreasonably, upbraided him so fiercely that he, against his will, went to search for राम. In the absence of लक्ष्मण, रावण came in the form of an ascetic and carried off सीता. See अरण्यकाण्ड सर्ग 42 ff. मम... आसीः thou wert thus troubled for my sake. निर्वर्ण्य observing closely. साकूतम् with feeling. 'आप्लवः प्लवनं गर्भो धनायाकूतमाशयः ।' क्षीरस्वामी.

P. 19. Verse 29. बाष्पः tears., त्रुटित...सरः. like a string of pearls that has snapped asunder. मुक्ताः एव मणयः तेषां सरः. विसर्पन्...कणः coming out in a stream rolls on the ground, being shattered to particles. जर्जराः कणाः यस्य. निरुद्धः...भवति your affliction, though suppressed, becomes manifest (*lit.* inferrible) to others by the throbbing of the lower lip and nostrils. स्फुरन्तः अधरः नासापुटौ च यस्य सः स्फुर...पुटः तस्य भावः ०पुटता तया. उन्नेयः Pot. pass. part. of नी with उद्. परेषामुन्नेयः—Pot. pass. participles are used with the instrumental or genitive of the agents of the action denoted by them 'कृत्यानां कर्तरि वा' पा० 2. 3. 71 (षष्ठी वा स्यात्). भरेण आध्मातं हृदयं येन (adj. of आवेगः) that fills the heart by its weight *i. e.* excess. N. reads भवति चिरमाध्मात० which means 'that has made the heart full or heaving for a long time.' [illegible] is not bad. **Verse 30.** तत्कालं (acc. of time) at the time. राम refers to the time when सीता was carried away by रावण. प्रियजनः (सीता) तस्य विप्रयोगः (विरहः) तस्मात् जन्म यस्य सः ०जन्मा (adj. of दुःखाग्निः) arising from the separation of one dear to me. तीव्रः sharp, fierce. प्रति...वाञ्छया with the desire of retaliation (taking revenge on those who caused the separation). विसोढः endured (past pass. part. of सह् with वि). दुःखाग्निरिव. मनसि...करोति (the fire of sorrow) being again developed (by the sight of the picture) causes pain like an ulcer in the vitals of the heart. राम means that when he was deprived of सीता he patiently bore fierce affliction as he was bent upon avenging himself on those who caused him the sorrow. But at the sight of the picture he was made to feel those painful experiences without there being any compensating idea of expected revenge that could lessen the pain N. reads तत्कालविप्र० which would mean 'arising from separation at that time of one dear to me'. This is not so

happy, as it fails to bring out the contrast between the circumstances of the separation in the past and of its recollection in the present. G. seems to have read तत्काले, which means the same thing as तत्कालं. तनोति for करोति comes to the same thing. अतिभूमिं गतेन gone to excess. रणरणकः anxiety, sorrow. अन्यतः क्षिपामि I shall turn (their attention) elsewhere (*i. e.* to another incident). मन्वन्तर...राजस्य of the king of vultures, who was as old as a मन्वन्तर. अन्यः मनुः मन्वन्तरं (a compound of the मयूरव्यंसक class) तस्मात् पुराणः or मन्वन्तरेण पुराणः or मन्वन्तरेषु पुराणः. R. explains 'मनूनामन्तरं अधिकारकालः मन्वन्तरम्। मन्वन्तरपुराणस्य मन्वन्तरप्रवृत्तिसमकालमुत्पन्नस्येति यावत् ।'. According to the Pauranic computation, one year of men is equal to one day of the gods. The four युगs are equal to 12000 दिव्य years *i. e.* equal to 4320000 human years. One thousand cycles of युगs are equal to a day of ब्रह्मा. In a day of ब्रह्मा, there are fourteen मनुs. So in each मन्वन्तर there are about 71 cycles of the four युगs (1000 divided by 14). The मनुस्मृति says "यत्प्राग्द्वादशसाहस्रमुदितं दैविकं युगम्। तदेकसप्ततिगुणं मन्वन्तरमिहोच्यते ॥' I. 79; 'मन्वन्तरं तु दिव्यानां युगानामेकसप्ततिः' इत्यमरः. The first मनु is स्वायंभुव. The present is the 7th, वैवस्वत. तातजटायुषः—as जटायुः was the friend of दशरथ, he is referred to as तात. चरित्र...हरणम् an illustration of the valorous deeds (of जटायुः). चरित्रं च विक्रमश्च तयोः उदाहरणम्. जटायुः-दक्षप्रजापति had sixty daughters of whom कश्यप married eight. One of these eight was ताम्रा, who gave birth to five daughters, one of whom was शुकी. The latter's daughter was नता, whose daughter was विनता. विनता had two sons गरुड and अरुण. जटायुः was the son of अरुण, his elder brother being संपाति. See अरण्यकाण्ड सर्ग 14. 'द्वौ पुत्रौ विनतायास्तु गरुडोऽरुण एव च। तस्माज्जातोऽहमरुणात्संपातिश्च ममाग्रजः ।' 32-33. When रावण carried off सीता, जटायुः on hearing सीता's wailing, opposed रावण and called upon him to desist from the sin he was committing. A fight ensued, in which रावण's chariot was broken by जटायुः; रावण, however, cut off with his sword the feet and wings of जटायुः who fell mortally wounded. Later on when राम returned after killing मारीच and searched in vain for सीता, he saw जटायुः on the point of death and was informed by the latter that it was रावण who had carried off सीता. See अरण्यकाण्ड सर्ग 50-51 and 67-68.

P. 20. निर्व्यूढः...स्नेहः you carried out to the end your affection for children. निर्व्यूढ is the past pass. p. of वह् with निर् and वि. निर्वह् means 'to carry to an end'. काश्यप—जटायुः is so

called, because, as will appear from the account given above, he was a descendant of कश्यप. शकुन्तः a bird. क...सम्भवः Where can there be the possibility (or birth) of such a good, great and holy being like you? तीर्थभूतस्य—'निपानागमयोस्तीर्थमृषिजुष्टजले गुरौ' इत्यमरः. तीर्थम् means 'a person worthy of honour, a teacher'. जन ...पश्चिमतः to the west of जनस्थान. पश्चिमतः governs the genitive in accordance with 'षष्ठ्यतसर्थप्रत्ययेन' पा० 2. 3. 30. After राम had performed the obsequies of जटायुः he went a little to the west of जनस्थान and then to the south. After, proceeding for three क्रोशा from जनस्थान, राम and लक्ष्मण entered क्रौञ्चारण्य. Then they proceeded towards the east and passed beyond क्रौञ्चारण्य where near the hermitage of मतङ्ग they met the demon दनु. He is described as being without head or neck, with a mouth in the stomach and only a single eye on his chest and with arms one *yojana* long. राम and लक्ष्मण, whom he wished to devour, each cut off one of his arms. He had been cursed by a sage named स्थूलशिरस् and was to go to heaven when his hands would be cut off. He had attacked इन्द्र who threw his वज्र at him whereby his head was sunk into his body and he became a कबन्ध. When he was burnt in the funeral pyre, he assumed a divine form and told राम that for finding out सीता he must form a friendship with सुग्रीव. See अरण्यकाण्ड 69–72. 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' इत्यमरः. दनुश्चासौ कबन्धश्च तेन अधिष्ठितः (occupied). कबन्धः-धम् a headless trunk that retains activity. ऋष्यमूक—This was the hill on which dwelt the monkey chief सुग्रीव. 'श्रूयतां राम वक्ष्यामि सुग्रीवो नाम वानरः ।...ऋष्यमूके गिरिवरे पम्पापर्यन्तशोभिते । निवसत्यात्मवान्वीरश्चतुर्भिः सह वानरैः ॥' अरण्य० सर्ग 72. 11–12. मतङ्गस्याश्रमपदम्—This seems to have been to the west of the lake पम्पा. 'ततस्तद्राम पम्पायास्तीरमाश्रित्य पश्चिमम् । आश्रमस्थानमतुलं गुह्यं काकुत्स्थ पश्यसि ॥ न तत्राक्रमितुं नागाः शक्नुवन्ति तदाश्रमे । ऋषेस्तस्य मतङ्गस्य विधानात्तत्र काननम् ॥ मतङ्गवनमित्येव विश्रुतं रघुनन्दन ।' अरण्य० 73. 28–30. श्रमणा नाम... शबरतापसी—She was a devoted attendant of the pupils of मतङ्ग and was extremely devout. When राम and लक्ष्मण came to the आश्रम where she was, she worshipped राम. She informed राम that the sages had told her that on welcoming राम as guest she was to go to heaven. She after having worshipped राम, threw herself in fire and went to heaven. 'तेषां गन्तुमिहाद्यापि दृश्यते परिचारिणी । श्रमणी शबरी नाम काकुत्स्थ चिरजीविनी ॥' अरण्य० 73. 26. 'तौ दृष्ट्वा तु तदा सिद्धा समुत्थाय कृताञ्जलिः । पादौ जग्राह रामस्य लक्ष्मणस्य च धीमतः ॥' सर्ग 74. 6. The शबरs were a mountain tribe, like the modern Bhils. 'भेदाः किरातशबरपुलिन्दा म्लेच्छजातयः' इत्यमरः. श्रमणा—णी a female devotee. सिद्ध one who has attained miraculous powers, पुर

viz. the 8 सिद्धिs 'अणिमा महिमा लघिमा प्राप्तिः प्राकाम्यमीशिता वशिता । ईशस्य यत्र कामावसायितेत्यष्टैश्वर्यम् ॥' क्षीरस्वामी. Compare महावीर० V. 27 'अहं श्रमणा नाम सिद्धा शबरतापसी । मतङ्गाश्रमवास्तव्या रामान्वेषिण्युपागता ॥'. पम्पा—was a lake full of lotuses and other flowers. 'तौ पुष्करिण्याः पम्पायास्तीरमासाद्य पश्चिमम् । अपश्यतां ततस्तत्र शबर्या रम्यमाश्रमम् ॥' अरण्य० 74. 4. पम्पा is said to be the modern Hampi near Bellary in southern India. पम्पा अभिधानं (नाम) यस्य. पद्मयुक्तं सरः पद्मसरः. विच्छिन्ना...धीरत्वं—विच्छिन्ने अमर्षः धीरत्वं च यस्मिन् कर्मणि यथा स्यात्तथा (अव्ययीभाव) having given up resentment (against his enemies) and firmness. The reading विसृष्टामर्षधैर्यम् means the same thing. प्रमुक्तः कण्ठः यथा स्यात्तथा—with a loud cry. अत्र किल—किल shows that सीता does not know it personally (as she then was a prisoner in लङ्का) but had only heard from others that राम wept on the पम्पा lake. 'वार्तासम्भाव्ययोः किल' इत्यमरः. Note रामायण 'स तां दृष्ट्वा ततः पम्पां रामः सौमित्रिणा सह । विललाप च तेजस्वी रामो दशरथात्मजः ॥' अरण्य० 75. 22. रमणीयमेतत्सरः—for a poetic description of the lake, see रामायण अरण्यकाण्ड 73 and किष्किन्धाकाण्डसर्ग 1. **Verse 31.** एतस्मिन्—in the lake पम्पा. मद... पुण्डरीकाः is a compound and qualifies विभागाः. The construction is एतस्मिन्...पुण्डरीकाः भुवो विभागाः कुवलयिनः सन्दृष्टाः (मया). कुवलयिनः is predicative adjective. मदेन कलाः (ध्वनियुक्ताः) मल्लिकाक्षाः (हंसविशेषाः) तेषां पक्षैः व्याधूताः (चालिताः) अत एव स्फुरन्तः (कम्पमानाः) उरवः दण्डाः येषां तानि ०दण्डानि पुण्डरीकाणि (सितकमलानि) येषु—which had white lotuses with broad stalks quivering being shaken by the wings of मल्लिकाक्ष birds that were noisy on account of intoxication. मल्लिकाक्ष is a bird that has dark beaks and feet. 'हंसास्तु श्वेतगरुतश्चक्राङ्गा मानसौकसः । राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः । मलिनैर्मल्लिकाक्षास्ते' इत्यमरः. 'पुण्डरीकं सिताम्भोजम्' इत्यमरः. बाष्पाम्भसां परिपतनं उद्गमश्च तयोः अन्तराले in the interval of the falling down (of tears that had already arisen) and the coming out (of new ones). कुवलयिनः—कुवलयवन्तः possessed of blue lotuses. 'स्यादुत्पलं कुवलयमथ नीलाम्बुजन्म च ।' इत्यमरः. भुवो विभागाः parts of the spot. Compare मालतीमाधव IX. 14 for the first three lines.

The verse says 'parts of the earth that had white lotuses were seen by me to be possessed of blue lotuses in the interval of the falling of old tears and the rising of new ones'. What राम means seems to be this:—The lake had white lotuses in certain parts of it, round which hovered the मल्लिकाक्ष birds with dark beaks and feet. राम's eyes being bedimmed with tears, he could not distinguish anything. But for a moment when there was a respite from tears, he could snatch a view of things. In that moment, what prominently struck him about the lotuses

was the dark colour of the birds. Hence that part of the lake seemed as if covered with blue lotuses. But it is not to be supposed that राम was under any mistake. He knew all along that there were white lotuses, but during those fleeting moments when he could cast a clear glance at them, he caught sight of only the dark hue of the limbs of the birds and not of the white lotuses. The student should note the word सन्दृष्टाः. Thus it will be seen that there is no भ्रान्तिमानलंकार here as some suppose. भ्रान्तिमान् is defined as a figure of speech where one thing is mistaken for another on account of the resemblance between the two. 'भ्रान्तिमानन्यसंवित्तत्तुल्यदर्शने' काव्यप्रकाश X. वीर० gives various farfetched meanings of this verse. आर्यो हनूमान्—R. explains 'देवयोनिसम्भवत्वात् महावीरत्वात् महोपकारकत्वाच्च हनूमत आर्य इति विशेषणम्'. चिरात् निर्व्यूढं जीवलोकस्य प्रत्युद्धरणं एव गुरुकः उपकारः सः अस्य अस्ति इति ०गुरुकोपकारी—Who conferred the great favour *i. e.* freeing the mortal world (from sorrow) which was effected only after a long time. Sîtâ refers to the important part played by मारुति in destroying रावण with his hosts of devils. It was हनूमान् who first found out where सीता was. That brought राम to लङ्का for their destruction and thus freed the whole world from the oppression of रावण. But the destruction of रावण took a very long time after he commenced to oppress the world; hence चिरनिर्व्यूढ &c. Some interpret as follows:—The whole world was plunged in sorrow on account of सीता's abduction by रावण. हनूमान् found out सीता and then after many months रावण was destroyed and सीता was restored to राम. But it seems to us that to take this speech of सीता as referring to her own liberation would not be in keeping with सीता's modesty. The reading चिरनिर्विण्ण is good. It means 'full of grief for a long time.' महान् अनुभावः यस्य. अनुभावः majesty, noble bearing.

P. 21. Verse 32. दिष्ट्या (instru. of दिष्टि *f.* used as an adverb) fortunately. अञ्जनायाः आनन्दं वर्धयतीति ०वर्धनः. अञ्जना was the mother of मारुति. कृतिनो वयम् we are blessed. कृतिन्—कृतमस्यास्तीति कृती कृतकृत्यः. राम says:—not only is the world blessed on account of the valour of मारुति as said in a general way by सीता in the preceding sentence but we (राम, सीता, लक्ष्मण) are particulary blessed in having had the assistance of such a benevolent and powerful ally. कुसुमिताः कदम्बतरवः तेषु ताण्डविताः बर्हिणाः (मयूराः) यस्मिन्—upon the blossoming कदम्ब trees of which peacocks are dancing. कुसुमानि सञ्जातानि एषाम् इति कुसुमिताः according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा० 5. 2. 36. ताण्डवित—ताण्डवं सञ्जातमस्य इति ताण्डविताः. 'ताण्डवं नटनं

नाट्यं लास्यं नृत्यं च नर्तने' इत्यमर. ताण्डव was a particular kind of dance; hence it came to mean dancing in general. 'उद्धतकरणाङ्गहारनिर्वर्त्यमारभटीवृत्तिप्रधानं गीतकानुसारित्वादादौ तण्डुमुनिना प्रणीतं ताण्डवम्' क्षीरस्वामी. किं नामधेयं (नाम) यस्य स किंनामधेयः (बहुव्रीहि). 'नामधेयं च नाम च' इत्यमरः. धेय is affixed to भाग, रूप, and नाम without any change of meaning 'भागरूपनामभ्यो धेयः' (वार्तिक on पा० V. 4. 25.). अनुभाव...श्रीः (*adj.* of आर्यपुत्रः below)—अनुभावश्च सौभाग्यं च अनुभावसौभाग्ये ते एव ०सौभाग्यमात्रं, अनुभावसौभाग्यमात्रं परिशेषः यस्याः सा अनुभाव...परिशेषा, सा चासौ धूसरा श्रीः यस्य—with a complexion that was darkened (धूसर), the only thing that remained (of it) being his noble mien (अनुभावः) and his loveliness. सुभगस्य भावः सौभाग्यम्. त्वया...लम्बितः supported by you (लक्ष्मण) who were weeping. **Verse 33.** सोऽयं...नाम This is that mountain named माल्यवत् fragrant with ककुभ trees (or flowers). 'नदीसर्जो वीरतरुरिन्द्रद्रुः ककुभोऽर्जुनः' इत्यमरः. स्निग्धः glossy, shining. यस्मिन् नूतनः तोयवाहः शिखरं श्रयति on *the top of which a fresh cloud rests.* माल्यवत् *seems to have* been a hill near किष्किन्धा and a peak of the प्रस्रवण range. 'अभिषिक्ते तु सुग्रीवे प्रविष्टे वानरे गुहाम्। आजगाम सह भ्रात्रा रामः प्रस्रवणं गिरिम्॥' किष्किन्धाकाण्ड सर्ग 27. 1. In the 28th सर्ग we read 'स तदा वालिनं हत्वा सुग्रीवमभिषिच्य च। वसन् माल्यवतः पृष्ठे रामो लक्ष्मणमब्रवीत्॥...एष फुल्लार्जुनः शैलः केतकैरभिवासितः।' 9. It was on this hill that राम had become extremely afflicted on remembering सीता. 'हृतां हि भार्यां स्मरतः प्राणेभ्योऽपि गरीयसीम्। उदयाभ्युदितं दृष्ट्वा शशाङ्कं स विशेषतः॥ आविवेश न तं निद्रा निशासु शयनं गतम्। तत्समुत्थेन शोकेन बाष्पोपहतचेतनम्॥' किष्किन्धा० 27. 31-32. आर्येणास्मिन्—लक्ष्मण was going to allude to an incident in राम's life that occurred on माल्यवत्. But he was interrupted by राम in the middle of his speech. The poet has so arranged that the interruption will cause no break in the metre. Some editions, probably disapproving of this interruption in the middle of a पाद, read the third पाद as 'वत्सैतस्माद्विरम'. विरम stop; see notes on व्यरंसीत् above (P. 29). अतःपरं...स्मि After this I am not able (to hear what you are going to say). प्रत्यावृत्तः come back. सः that (well-known). विप्रयोगः=विरहः.. पुनरिव—At the sight of familiar spots and incidents in his life, Rāma feels as if he were undergoing the same pangs of separation as he did when he suffered them years ago. पुनरपि is a good reading. This sentence suggests to the audience the impending separation.. असंख्यातानि innumerable. उत्तरो...श्चर्याणि wonderful deeds each being more wonderful than the preceding. कर्माणि च तानि आश्चर्याणि च or कर्मसु आश्चर्याणि. प्रत्युत्पन्नः दोहदः यस्याः in whom a longing has been produced.

P. 22. प्रसन्न...विहरिष्यामि I shall sport in the groves of trees that are pleasing and deep (dense). R. says 'प्रसन्नाः श्वापदादिसञ्चारनिशाचरोपप्लवादिराहित्येन निरुपद्रवाः'. पवित्र...गाह्यं—पवित्रः निर्मलः शिशिरश्च अवगाहः यस्याम्—a bath in which is holy, pure and cool. Some read सौम्य (charming, agreeable) for निर्मल. Note how सीता's longing is a presentiment of what was to befall her. संप्रत्येव... सन्दिष्टम्—Note the message delivered by अष्टावक्र on p. 9 of the text. अस्खलितः सुखः (सुखकरः) च सम्पातः (गमनं) यस्य तं—The movement of which will not cause jolting and will be comfortable. उपस्थापय—causal of स्था with उप—cause to approach; bring. युष्मा...गन्तव्यम् you also should come (with me to the Ganges). कठिनं हृदयं यस्याः whose heart is hard. This is a rebuke administered to सीता by राम for her expressly requiring him to come with her. राम means that no entreaties from her were necessary to induce him to accompany her. In the interesting state in which सीता then was, राम could never have thought of sending her alone without himself. एतद्...मेव does this also require to be said? (*i. e.* you need not expressly have asked me). तेन...मे if that be so, then I am pleased. वातायनोपकण्ठे in the vicinity of the window. वातायनस्य उपकण्ठः तस्मिन्. 'वातायनं गवाक्षः' इत्यमरः. वातस्य अयनं वातायनम्. V. and Gh. read वातायनावर्तके—in the recesses of a window. R. explains 'वातायनं गवाक्षः, आवर्तकं अपवारकम्, यत्र स्थिता अन्यैः (नान्यैः?) लक्ष्यन्ते तादृशं स्थानमित्यर्थः, वातायनस्य आवर्तके वातायनसन्निकृष्टे निभृते स्थाने.' संविष्टौ sitting or lying down. अपहृता—carried away, overpowered. तेन...गमनाय then rest on me closely in order to follow me (to the Ganges when the chariot would be brought). निर्गतं अन्तरं (अवकाशः) यथा स्यात्तथा दृढमित्यर्थः. राम, seeing सीता overpowered by sleep, asks her to rest her limbs on his bosom till the time when they both would get into the chariot to fetch which लक्ष्मण had gone. K., V. and Gh. read अत्र शयनाय for अनुगमनाय. This seems to be an emendation purposely made. The word अनुगमनाय cannot be well explained and is moreover ominous, as it also means 'the self-immolation of a widow on her husband's funeral pile.'

Verse 34. The principal sentence is बाहुः अधिकण्ठम् अर्प्यताम्—let your arm be placed round my neck. जीवयन्निव (arm) which as if brings life to me. ससाध्वस...बिन्दुः—साध्वसं श्रमश्च साध्वसश्रमौ ताभ्यां स्वेदः तस्य बिन्दवः बिन्दुभिः सह इति स...बिन्दुः (बहुव्रीहि) that has drops of perspiration due to fear and fatigue. 'भीतिर्भीः साध्वसं भयम्' इत्यमरः. अधिकण्ठम्—कण्ठे अधि इति (अव्ययीभाव). ऐन्दवाश्च ते मयूखाः तैः चुम्बितः (अत एव) स्यन्दी (स्रवन्) चन्द्रमणीनां हारः, °हारस्येव विभ्रमः (शोभा) यस्य—

the grace of which resembled that of a necklace of moonstones that had begun to ooze being touched by the rays of the moon. The points of similarity between the arm of सीता and the necklace of moonstones are three; both are fair; both are to be placed round the neck; and lastly both had drops upon them; the necklace melted by the touch of lunar rays, while the arm perspired through fear and fatigue. सीता was struck with fear when she saw in the picture such fearful scenes as those of the meeting of परशुराम, शूर्पणखा &c. ऐन्दव—from इन्दु. इन्दोरयमैन्दवः. It is a convention of Sanskrit poets that the moonstone oozes when touched by the rays of the moon. Note below 'द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः' Act VI. 12. This verse occurs in the मालतीमाधव VIII. 3., where we read समूढसाध्वसस्वेद॰. तथा कारयन्-making her do so *i. e.* placing her arm round his neck. किमेतत्—what is this? राम is not able accurately to describe the indescribable sensations he feels on placing Sîtâ's arm round his neck.

P. 23. **Verse 35.** विनि...मिति वा it is not possible to determine whether it is pleasure or pain. शक्यः qualifies विकारः (emotion). राम says that his emotion is something higher, more exquisite than the ordinary sensations of pleasures and pains. It partakes of the character of the state of bliss (मोक्ष) which transcends all ordinary pleasures and pains. प्रमोहो... मदः nor is it possible to determine whether it is stupor, sleep, spreading (circulation) of poison or intoxication. तव...संमीलयति च at each touch of thine a certain emotion that overpowers all my senses bewilders my consciousness and shuts it up. परिमूढः इन्द्रियगणः यस्मिन्. The reading प्रबोधः for प्रमोहः seems at first sight to be better, as it presents a contrast to निद्रा; but if we look at the last two lines, it appears to us that the reading प्रमोह is more in keeping with the words परिमूढेन्द्रियगणः and भ्रमयति. G. seems to have read संमोहयति for संमीलयति. It is not bad, though it is not as good as the one in the text. The reading समुन्मीलयति of V. is bad, as it is not in keeping with what precedes. On चैतन्यम्, वीर॰ says 'चैतन्यमन्तःकरणावच्छिन्नचैतन्यम् । जीवचैतन्यमिति यावत् । अद्वैतमतप्रक्रियेदमुक्तम् । मदन्तरात्मानमिति फलितोऽर्थः'. स्थिर...परम्—You are constant in your favour; what else than this can it be? स्थिरः प्रसादः येषाम्. सीता means:—though many years have elapsed since our marriage, your love for me is as ardent as it was during the first years after marriage. All the emotions that you feel are due to this your love for me, and not to any special virtues

in me. G. reads व्यूयमिति किमत्राश्चर्यम् which is a good reading. It means 'What wonder is there (that you experience this emotion) since your favour is constant?' The reading of N. also may be made to yield the same sense. **Verse 36.** The first two lines and the last are in apposition with सुवचनानि and are predicates. म्लानस्य...मोहनानि (these sweet words of thine) make the faded flower of life bloom, produce gratification and charm all my senses. सरोरुहाक्षि lotus-eyed one (addressed to सीता). कर्णयोः अमृतानि. कर्णा...रसायनानि they (words) are nectar to the ear and elixir to the mind. The affix अन is generally applied in the sense of करण or भाव, but in the case of विकासनानि, सन्तर्पणानि, and मोहनानि, it is applied in the sense of कर्तृ. विकास-यतीति विकासनम्. Ordinarily विकासनम् would mean विकास 'the state of expanding'; but here it means 'what causes to bloom.' जीवः एव कुसुमम्. The first two lines occur in मालतीमाधव VI. 8. जगद्धर explains रसायन as 'आय्यते आनीयतेऽनेनेत्ययनम् । रसस्यायनं रसाय-नम् ।'. रस means mercury. It was believed that mercury, if properly medicated, would prolong life and confer immunity against disease and old age. प्रियंवद—one who speaks sweet words. The word is formed according to 'प्रियवशे वदः खच्' पा० 3. 2. 38. (प्रियंवदः । वंशवदः सि. कौ.). संविशावः let us lie down. समन्ततः round about. निरूपयति she searches. किमन्वेष्टव्यम् is it to be sought for? राम means:—she need not search for something to rest upon; she should take rest on his chest. N. reads अपि सन्देष्टव्यम् which means 'Is it necessary to send a message' (to some servant to bring something to lie down upon). राम means that she need not look about for a bed and if she does not find it, she need not send word to somebody to bring one.

P. 24. Verse 37. आ...समयात् from the time of (our) marriage. आ governs a noun in the ablative. 'पञ्चम्यपाङ्परिभिः' पा० 2. 3. 10. (एतैः कर्मप्रवचनीयैर्योगे पञ्चमी स्यात् । अप हरेः परि हरेः संसारः । आ मुक्तेः संसारः । सि. कौ.). गृहे—when they were in अयोध्या. वने—when, after राम's exile in consequence of the boon granted to कैकेयी, they went to the forest. तदनु after that (*i. e.* after childhood). अनु is a कर्मप्रवचनीय governing a word in the accusative 'कर्मप्रवचनीययुक्ते द्वितीया' पा० 2. 3, 38 (एतेन योगे द्वितीया स्यात् । जपमनु प्रावर्षत् । सि. कौ.). स्वापहेतुः which induced sleep, which put you to sleep. अनु...न्यया which has not been resorted to by another woman. उपधानम् pillow (उपधीयते शिरः अत्र). नाटयन्ती representing (dramatically). अस्ति एतत् it is so (just as you

say). प्रियं वचनं यस्याः. प्रसुप्तैव—The word एव shows the surprise which राम felt at seeing सीता fall asleep in a short time. **Verse 38.** This verse contains many examples of the figure of speech called रूपक and is cited by वामन in his काव्यालङ्कारसूत्रवृत्ति under रूपक (IV. 3. 6.). इयं गेहे लक्ष्मीः she is the goddess लक्ष्मी (prosperity) (in my house). इय...नयनयोः she is the nectar pencil to my eyes. अमृत was supposed to be extremely cooling and gratifying. A वर्ति (eye-salve) is used for cooling the eye. 'वर्तिर्भेषजनिर्माणे नयनाञ्जनलेखयोः । गात्रानुलेपनीदीपदशादीपेषु योषिति ॥' इति मेदिनी. स्पर्शः...रसः her touch is profuse sandal juice (paste) applied to the body. Just as sandal paste causes a cooling sensation and delight, so does सीता's touch cause delight to राम. 'प्रभूतं प्रचुरं प्राज्यमदभ्रं बहुलं बहु' इत्यमरः. शिशिरमसृणः cool and smooth. मौक्तिकसरः string of pearls. 'यष्टिर्लता सरः सरिरित्येकार्थाः' क्षीरस्वामी. किमस्या... विरहः what of hers is not very dear, if—but separation from her is unendurable. प्रेयः—comparative of प्रिय. राम referred to many things and wound up by saying that everything belonging to सीता is extremely lovable. He was going to add that everything was lovable if there were no separation from her. But after uttering the word यदि he dwells upon the thought of separation and, instead of continuing the train of thoughts to which he had begun to give expression in the word यदि, he starts a new idea and asserts that separation from सीता cannot be endured, The last line is full of various readings. The one adopted by us seems to us to be the best. It can be explained in another way also. 'What of hers is not dear if separation from her were extremely bearable.' But this explanation is not happy and does not account for तु. In this latter case we take परम as qualifying सह्य, while in the former, we separate as 'परम् (but) असह्यः'. V. adopts a reading of his own without any mss. to support it, *viz.* 'यदि पुनरसह्यो न विरहः'. This reading is no doubt a good one, but being unsupported we have not adopted it. The com. in V. says 'किमस्या न प्रेयो यदि परमसह्यस्तु विरहः इति चतुर्ष्वेव पुस्तकेषु पाठो दृश्यते स तु न सङ्गच्छते इति मत्वा पाठान्तरं कल्पितम्:'. There is another reeding 'न प्रेयः किमपरमसह्यस्तु विरहः'. The meaning is :—'What of hers is not lovable, what else? (nothing further need be said). But as for separation from her, it is unbearable.' We have to put a strained construction upon the words किमपरम्; otherwise they would be meaningless. प्रतीहारी a female doorkeeper. भरत defines a प्रतीहारी as 'सन्धिविग्रहसम्बद्धनानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं याः प्रतीहार्यस्तु ताः स्मृताः ॥' (नाट्यशास्त्र

24. 44.). The doorkeeper comes to announce the arrival of a spy of राम. She uses the word उपस्थितः which means 'has approached; is impending.' Râma's last thought was about विरह; hence he naturally connects the word उपस्थितः with the word विरहः that he had uttered last. He thought that प्रतीहारी had come to announce that separation from सीता was impending and therefore, being perturbed, hastened to ask 'अयि कः'.. The प्रतीहारी says 'it is दुर्मुख, the personal attendant of His Majesty' (that has approached) and then राम feels relieved. The poet has ingeniously used the word उपस्थितः so as to be capable of being construed either with विरह or दुर्मुख and thereby produces a startling dramatic effect. In these sentences again the poet foreshadows the separation of राम from सीता that is shortly to follow. This device, where words that are applicable in two ways, are interposed to produce a startling result on the mind of one of the characters on the stage, while perfectly harmless in another connection, is called पताकास्थानक and is of frequent occurrence in Sanskrit dramas. भरत defines it 'यत्रान्यस्मिन्युज्यमाने तल्लिङ्गेऽन्यः प्रयुज्यते। आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥' and instances four varieties of it. The साहित्यदर्पण says 'यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते। आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥' VI. 45. The साहित्यदर्पण gives a striking example from वेणीसंहार. After the words of दुर्योधन in the 2nd Act 'पर्याप्तमेव करभोरु ममोरुयुग्मम्' the कञ्चुकी enters and says 'देव भग्नम्' which becomes connected with the words 'ममोरुयुग्मम्' said by दुर्योधन; while कञ्चुकी meant to say 'भग्नं रथकेतनम्'. In the दशरूपक (III. 18) the verse इयं गेहे together with the words of प्रतीहारी and राम are cited as an example of गण्ड which is defined as 'गण्डः प्रस्तुतसम्बन्धि भिन्नार्थं सहसोदितम्'. The name दुर्मुख given to the confidential spy is significant, inasmuch as it would often be his lot to come with an evil look when he had to communicate to राम some evil talk current among the subjects. In the रामायण the spy who tells राम of the scandal is named भद्र 'ततः कथायां कस्यांचिद्राघवः समभाषत। काः कथा नगरे भद्र वर्तन्ते विषयेषु च ॥ मामाश्रितानि कान्याहुः पौरजानपदा जनाः। कां च सीतां समाश्रित्य भरतं किं च लक्ष्मणम् ॥' उत्तरकाण्ड 43. 4-5. भद्र replies 'राघवेणैवमुक्तस्तु भद्रः सुरुचिरं वचः। प्रत्युवाच महाबाहुं प्राञ्जलिः सुसमाहितः ॥ 12 शृणु राजन् यथा पौराः कथयन्ति शुभाशुभम्। ...कीदृशं हृदये तस्य सीतासम्भोगजं सुखम्। अङ्कमारोप्य तु पुरा रावणेन बलाद्धृताम् ॥ 17...अस्माकमपि दारेषु सहनीयं भविष्यति। यथा हि कुरुते राजा प्रजास्तमनुवर्तते ॥' 19. शुद्धान्ते चरतीति °चारी one who attends in the inner apartment of the king. 'इयमारं

भुभूजामन्तःपुरं स्यादवरोधनम् । शुद्धान्तश्चावरोधश्च' इत्यमरः (शुद्धा उपधाशुद्धा रक्षका अन्ते समीपे यस्य). पौराः (from पुर) citizens. जानपदाः (from जनपदः country) inhabitants of the country as opposed to those who live in the capital. अपसर्पः a spy. यथाहैवर्णः प्रणिधिरपसर्पश्चरः स्पशः । चारश्च गूढपुरुषश्च' इत्यमरः. प्रहितः sent. The reading पौरजानपदानपसर्पितुम् is not good, as the infinitive of सृप् is either स्रप्तुम् or सर्प्तुम्. देवीमन्तरेण with reference to the queen (सीता). अन्तरेण in the sense of 'with reference to' or 'without' governs the accusative, 'अन्तरान्तरेण युक्ते' पा॰ 2. 3. 4. अचिन्तनीयं जनापवादम् unthinkable scandal. अथवा...मन्दभाग्यस्य or such is the duty of my unfortunate self. मन्दं भाग्यं यस्य सः तस्य.

P. 25. उत्स्वप्नायते talks in sleep. It is a denominative verb from स्वप्न. सैव...करोति that very thought of separation which was given rise to by looking at the picture and which produced great anxiety afflicts her in sleep. We saw on p. 18 of the text that at the sight of शूर्पणखा in the picture, सीता thought as if she were going to be separated from राम. That thought of separation persisted even after she fell asleep and caused सीता to start up in sleep saying 'हा आर्यपुत्र कुत्रासि'. विरहस्य भावना (impression). स्वप्ने उद्वेगः तम्. परामृशन् touching, passing his hand over. **Verse 39.** This verse presents great difficulty in construction. We must remember that the predominating thought in Râma's mind at the time when he utters this verse is the deep love of सीता for him and her concern at the thought of separation from him. We take अद्वैतं as the antecedent, to which the following relative clauses containing the words यत्, यत्र, यस्मिन् are to be joined. The words 'भद्रं तस्य सुमानुषस्य' are to be taken as spoken parenthetically. Construe एकं तत् सुखदुःखयोः अद्वैतं कथमपि प्राप्यते यत् (अद्वैतं) सर्वासु अवस्थासु अनुगतम् &c. That perfect identity of happiness and misery is a unique thing (एकं) and is sought (and obtained) with difficulty. अनु...यत् which (अद्वैत) follows (persists) in all conditions (of life). विश्रामो यत्र in which the heart finds rest. जरसा...रसः the sweetness of which cannot be taken away (even) by old age. जरसा (also जरया) instru. sing. of जरा. कालेना...स्थितम् which exists in (the form of) the essence of affection ripened through the passing away of reserve in course of time. आवरणस्य अत्ययात्. भद्रं तस्य सुमानुषस्य (भवतु) blessed be that good person (who secures such an identity of happiness and misery). When husband and wife ardently love one another, the happiness or sorrow of the one is the

happiness or sorrow of the other. राम says that he has secured such a loving wife in सीता and fervently hopes (in the words भद्रं तस्य सुमानुषस्य) that nothing should intervene to mar the happy union of their hearts. When there is such an identity of happiness or sorrow, the heart of the one that is afflicted finds solace in the love of the other. When husband and wife are newly married there is a certain reserve between them, which passes away in course of time. न द्वैतम् अद्वैतम्. द्वैतम् division, difference. Tne reading प्राप्यते can be construed more easily than प्रार्थ्यते and is preferaole. Instead of taking भद्रं तस्य सुमानुषस्य as parenthetical, we may construe as follows:—(येन) कथमपि तद् एकं सुखदुःखयोः अद्वैतं प्राप्यते तस्य सुमानुषस्य भद्रम् blessed is that good man who secures anyhow that unique identity of happiness and sorrow. G. gives a farfetched explanation of the last line. G. takes सुमानुषस्य to mean 'सौजन्यस्य.' He construes 'तस्य सुमानुषस्य कथमपि तद् एकं भद्रं प्रार्थ्यते हि' (we anyhow desire a unique blessing upon that goodness). G. construes अद्वैतं सुखदुःखयोः &c. as five clauses, qualifying तस्य सुमानुषस्य. अद्वैतं सुखदुखयोः would then mean 'which (सौजन्य) is the same in happiness or misery'. अविद्यमानं द्वैतं यस्मिन्. Apart from the farfetched meaning placed upon सुमानुष, there is another difficulty in this explanation. We expect a relative word like यत् in the clause अद्वैतं...दुःखयोः, as we find in the following four clauses. वीर० explains सुमानुषस्य as दाम्पत्यस्य, which also is extremely farfetched. The com. in V. says 'भद्रं तस्य सुमानुषस्य इति सर्वेषु पुस्तकेषु पाठो दृश्यते स च न सम्यग्लगति इति मत्वा तस्येत्यत्र प्रेम इति पदं परिवर्तितम्.' Thus the reading भद्रं प्रेम is supported by no authority. It may be admitted that the last line becomes simpler if we read भद्रं प्रेम. The meaning of the last line then is 'that unique and auspicious love of a good person is anyhow sought for.' If we read प्राप्यते, then 'that...love is obtained with difficulty.' With this reading (भद्रं प्रेम &c.) the verse becomes well connected with the predominant thought in Râma's mind *viz.* सीता's deep love and her concern at the thoug t of separation. But there are minor objections even to this reading. In the first place, a relative word यत् must be understood in the first clause अद्वैतं सुखदुःखयोः. Further the word भद्रं has no particular propriety; it falls flat. It should be noted that in the दशरूपक where this verse occurs (under II, 7.) we read 'भद्रं तस्य' and not भद्रं प्रेम. The reading अनुगुणम् (favourable) for अनुगतम् is not bad. ब्रूहि...लब्धम् say what you have found (learnt).

P. 26. विस्मारिता...भद्रेण—राम has made us forget the king दशरथ. अर्थवादः एषः This is a mere secondary matter or praise. The word अर्थवाद is placed in opposition to विधि. They are relative terms. विधि is that part of the Veda which enjoins the performance of a thing not known from any other source. For example, स्वर्गकामो ज्योतिष्टोमेन यजेत is a विधि. An अर्थवाद is a sentence which has no independent purpose of its own, but which is auxiliary to a विधि either by stating the good that would arise from an observance of the विधि or the evil that would result from its non-observance or that gives some subsidiary information. Hence अर्थवाद comes to mean 'a mere secondary matter; praise'. अर्थसंग्रह says 'अज्ञातार्थज्ञापको वेदभागो विधिः। प्राशस्त्यनिन्दान्यतरपरं वाक्यमर्थवादः। तस्य च लक्षणया प्रयोजनवदर्थपर्यवसानम् । तथाहि । अर्थवादवाक्यं हि स्वार्थप्रतिपादने प्रयोजनाभावात् विधेयनिषेध्ययोः प्राशस्त्यनिन्दितत्वे लक्षणया प्रतिपादयति।'. येन...धीयते so that it may be remedied. प्रतिविधीयते present pass. of धा with प्रति and वि. कर्णे—दुर्मुख whispered into Rāma's ear, as Sitā was near, though asleep. तीव्रः संवेगः यस्य the force of which is sharp. वागेव वज्रः—thunderbolt in the form of words (*viz.* the scandal whispered in राम's ear). आश्वसितु देवः may your majesty take courage or be firm. **Verse 40.** धिक्—governs a noun in the accusative or vocative. वैदेह्याः is to be connected with दूषणम्. हा हा...उपायैः alas! alas! fie upon this stigma applied to सीता consequent upon her dwelling in the house of a stranger, which (दूषण) was wiped off by superhuman means. परगृहे वासः तेन दूषणम्. अद्भुतैः उपायैः—the reference is to सीता's purification in fire, for which see notes p. 9. एतत्तत् = दूषणम्. दैवदुर्विपाकात् through the evil development of fate. आलर्क...प्रसृतम् has spread in all directions like the poison of a mad dog. अलर्कस्य इदम् इति आलर्कम्. अलर्कः a mad dog 'शुनको भपकः श्वा स्यात् अलर्कस्तु स योगितः' इत्यमरः (स श्वा सञ्जातगरयोगो अल्यते वार्यते दशनभयात् अलर्कः उन्मत्तः श्वा। क्षीरस्वामी). The poison of a mad dog manifests no sign for some time; but when it has taken a firm hold on its victim, it shows itself in all its awful virulence. So the scandal about सीता had been hushed up f.r a time; but it now flares up in all its vividness. विमृश्य having reflected. सकरुणम् pathetically. **Verse 41.** केनापि कार्येण लोकस्याराधनं सतां व्रतम् to please the people by any means is the vow of the good. यत् (व्रतं) पूरितम् which was fulfilled. तातेन—दशरथेन. मां च प्राणांश्च मुञ्चता—दशरथ had promised two boons to कैकयी. She demanded the banishment of राम and the installation of भरत. To keep his word. he allowed his dearest son to

go into exile and died in grief for him. But he did not prove false to his word, as he would in that case have incurred the censure of the people. N. reads तत्प्रतीतम्—it was established. भगवता...सन्दिष्टम्—This refers to the words 'युक्तः प्रजानामनुरञ्जने स्याः' p. 10 (text). **Verse 42.** यत् is to be connected with चरित्रम्. यत्...चरित्रम् that good and holy mode of conduct that was rendered illustrious (lit. made to shine) by the solar kings, the best among men. सावित्र—derived from सवितृ. लोकेषु श्रेष्ठैः. दीपितम् past pass. p. of the causal of दीप्. अस्मिन्=चरित्रे. मत्सम्ब...धन्यम् alas, fie upon me, an unfortunate man, if, on account of my connection (with that family), there should attach to it some foul report. कश्मल adj. foul, ignominious. कश्मलम्—infatuation. Note the words of राम in the रामायण 'अकीर्तिर्यस्य गीयेत लोके भूतस्य कस्यचित् ॥ पतत्येवाधमाँल्लोकान् यावच्छब्दः प्रकीर्त्यते । अकीर्तिर्निन्द्यते देवैः कीर्तिर्लोकेषु पूज्यते ॥ कीर्त्यर्थं तु समारम्भः सर्वेषां सुमहात्मनाम् । अप्यहं जीवितं जह्यां युष्मान्वा पुरुषर्षभाः । अपवादभयाद्भीतः किं पुनर्जनकात्मजाम् ।' उत्तरकाण्ड 45. 12–15.

P. 27. स्वजन्म एव अनुग्रहः तेन पवित्रिता वसुन्धरा यया that rendered the earth holy by (conferring upon it) the favour of being born of her. राम says that the earth was blessed in having such a daughter as सीता. निमिजनकनन्दिनि O daughter of Nimi and Janaka. निमि was son of इक्ष्वाकु and ancestor of जनक. He began a सत्र and chose वसिष्ठ as his होता, who asked him to wait for 500 years, as he had no time then. The king sat silent and afterwards finished the सत्र with the help of गौतम and others. वसिष्ठ cursed him to be विदेह (to be deprived of his body). He cursed वसिष्ठ that he would die. वसिष्ठ was born again as the son of मित्र and वरुण. The gods gave निमि a boon, whereby he was placed in the eye of all beings. See विष्णुपुराण IV. 5; see रामायण उत्तरकाण्ड 57 'नेत्रेषु सर्वभूतानां वायुभूतश्चरिष्यसि ॥ त्वत्कृते च निमिष्यन्ति चक्षूंषि पृथिवीपते । वायुभूतेन चरता विश्रमार्थं मुहुर्मुहुः ॥'. पावकवसिष्ठारुन्धतीभिः प्रशस्तं शीलं तेन शालते इति ०शालिनी तस्याः सम्बुद्धिः—endowed with a character that is praised by fire, वसिष्ठ and अरुन्धती. See notes p. 10, where fire says about सीता 'पापमस्यां न विद्यते'. राममयं जीवितं यस्याः whose life was full of राम (and of nothing else) *i. e.* to whom राम was all your life. The rea ling रामैकजीविते is good and means 'whose sole life was राम'. महति ये वासः तस्मिन् प्रियसखी. तातप्रिये who was liked by my father (दशरथ). स्तोकवादिनि who talked little. ईदृशः परिणामः such an end. **Verse 43.** जगन्ति the worlds. अपुण्याः unholy, foul. नाथवन्तः that have a protector. वीर० explains "अहं लोकानामधीशः, मम त्वं नाथा । तथा च 'यस्यैतं तस्य तद्धनम्' इति न्यायेन लोकानामपि त्वमेव नाथिकेत्याशयः । यद्वा त्वं मयि आत्मतयावस्थिता, अहं च त्वयि तथावस्थितः ।

...तथा च लौकिकैर्मयि प्रतिपद्यमानं नाथत्वं त्वदीयमित्यर्थः". अनाथा helpless (as राम had determined by that time on abandoning her). विपत्स्यसे (future of पद् with वि) thou wilt perish. नूतनो राजा the words are emphatic. The former kings like दशरथ were considerate; but राम, who had come a short time before to the throne, was going to signalize his reign by abandoning his own wife in the first days of his accession. Further the word राजा was put in to convey to लक्ष्मण that a strict observance of the command was expected and that राम would listen to no parleying. गर्भे स्थितं पवित्रं सन्तानं यस्याः—in whose womb there is holy offspring (of the रघु race). दुर्जनवचनात् on account of the words (the scandal) of wicked people. एवं...देवेन your Majesty has determined upon this, which is wicked. अनार्यम्—that does not become a respectable person. अध्यवसित past pass. p. of सो with अधि and अव. The reading of N. 'इदं व्यवसितं देवेन' is not bad and means 'your Majesty has set about doing this.' व्यवसित past p. p. of सो with वि and अव. कथं...पदाः—राम could not bear that the people should be called दुर्जन. He judged others as he would be judged by. If the people talked foul things about सीता, he never forgot the fact that there were circumstances which the people could not properly appreciate and that the people spread the scandal not on account of any wickedness in them or purposely. **Verse 44.** अभिमतः प्रजानाम्—is liked by all the subjects. Past pass. participles ending in त govern the genitive (and not the instrumental) when used in the sense of the present (and not of the past). 'क्तस्य च वर्तमाने' पा० 2. 3. 67. (वर्तमानार्थस्य क्तस्य योगे षष्ठी स्यात्। न लोकेति निषेधस्यापवादः। राज्ञां मतो बुद्धः पूजितो वा। सि. कौ.). जातं...बीजम् and there has arisen through ill-luck a ground for scandal. वचनीयं—blame, scandal. The ground for scandal is सीता's residence in रावण's house. यच्चा... वृत्तम् as to the wonderful deed at the time of (सीता's) purification (in fire), who should believe it if it happened at a long distance? प्रत्येतु imperative third person sing. of इ with प्रति to believe. The purification of सीता occurred in लङ्का while the scandal about सीता was talked in अयोध्या. अद्भुतं कर्म—refers to सीता's entering fire and coming out unscathed. The reading इक्ष्वाकुवंशोद्भवतः is not good. It means 'Among people a ground for scandal arose on account of one (राम) who was sprung from the इक्ष्वाकु race'. इक्ष्वाकुवंशात् उद्भवः यस्य सः ०द्भवः. The affix तस् is applied to this word in the sense of the ablative. With this reading the word प्रजानाम् cannot be well construed. The

reading in the text moreover conveys an excellent idea:— The family of इक्ष्वाकु was highly honoured by the subjects; therefore they desired that everyone belonging to that family should have a glorious and untarnished character; but unfortunately for राम, in his case there were circumstances which were calculated to create misgivings in the minds of the people. The reading तद्धयतिदूरवृत्तम् is also good. It means 'who can believe it, since it occurred at a distance'. अतिबीभत्सं कर्म यस्य whose actions are loathsome. नृशंसः cruel.

P. 28. Verse 45. इमाम् (सीताम्) is the object of परिददामि. शैश...प्रियैः who was fed from childhood by (giving) agreeable things. ' सौहृ...श्रयाम् who, on account of affection, never dwelt apart (from me). अपृथक् आश्रयः यस्याः. छद्मना (instru. of छद्मन् n.) कपटेन—by treachery or artifice. राम had ordered a chariot for gratifying सीता's longing. But he, without informing her, determined upon abandoning her on the borders of a forest, after she sat in the chariot under the belief that she was going only for a short journey. परिददामि मृत्यवे I give (her) to death *i. e.* I expose her to die. राम knew well that when सीता was abandoned in the forest she would soon die or be devoured by wild beasts. सौनिको...कामिव just as a butcher kills the bird that he has domesticated. Instead of प्रियैः some read प्रियाम्, which is not bad. But the reading in the text is preferable, as it brings out the extreme contrast between the way in which she had been treated and the way in which she was going to be treated. Besides the words पोषितां प्रियैः can better be construed with गृहशकुन्तिकाम् (which also is fed by giving it what it likes). सौहृदात् we expect सौहार्दात् if we derive the word from सुहृद्, according to the सूत्र 'हृद्भगसिन्ध्वन्ते पूर्वपदस्य च' पा० 7. 3. 19 (हृदाद्यन्ते पूर्वोत्तरपदयोरचामादेरचो वृद्धिर्ञिति णिति किति च । सौहार्दः । सि. कौ.). But the form सौहृद is frequently used by eminent poets like कालिदास. Therefore वामन in his काव्यालङ्कारसूत्र says 'सौहृददौर्हृदशब्दावणि हृद्भावात्' (V. 2. 83.). The कामधेनु on वामन says "शोभनं हृदयं यस्य दुष्टं हृदयं यस्येति विग्रहसिद्धाभ्यां सुहृदयदुर्हृदयशब्दाभ्यां भावार्थे 'हायनान्तयुवादिभ्योऽण्' इत्यणि कृते सति 'हृदयस्य हृल्लेखयदण्लासेषु' इति हृदादेशे 'तद्धितेष्वचामादेः' इत्यादिवृद्धौ च सत्यां सौहृददौर्हृदशब्दौ सिद्धौ ।". वामन thus derives सौहृद from सुहृदय. अपृथगाश्रयाम् is to be connected with शकुन्तिकाम् also. The bird is never kept apart from himself by its master. The reading अपृथगाशयाम् is not bad. It means '(सीता) whose thoughts were not different (from mine) on account of her affection.' अपृथक् (अभिन्नः) आशयः यस्याः. The

hearts of राम and सीता beat in unison. Whatever राम thought of doing received the whole-hearted support of सीता and vice versa. But this reading cannot be construed with शकुन्तिकाम्. The reading सौनिके for सौनिकः is not good. It would mean 'I expose सीता to death as one would hand over a domesticated bird to a butcher.' The loc. सौनिके would have to be taken in the sense of the dative. सौनिक-सूना प्राणिहिंसास्थानम् तया जीवति इति सौनिकः. अस्पर्शनीयः not fit to be touched. किं देवीं दूषयामि why should I *defile the queen* (by the touch of my body) ? It should be remembered that सीता had fallen asleep on राम' s chest. स्वैरम् *ind.* gently. 'मन्द्रस्वच्छन्दयोः स्वैरः' इत्यमरः. उन्नमय्य having raised (indeclinable past. part. of the causal of नम् with उद्). **Verse 46.** मुग्धे O innocent one (or simple one). कर्मभिश्चण्डालः (न तु जात्या) अपूर्वश्चासौ कर्मचण्डालः or अपूर्वकर्मणा चण्डालः who am a very चण्डाल by my unparalleled actions, or who am a strange चण्डाल in my actions (and not by birth). राम says that he has outdone even the worst of चण्डालs, who would not abandon his own pregnant innocent wife. श्रितासि...द्रुमम् thou hast resorted to a poisonous tree leading to evil results mistaking it to be a sandal tree. दुष्टः विपाकः (परिणामः) यस्मात्. विपर्यस्तः transformed, revolutionized. जीवलोकः the mortal world. As long as scandal had not poisoned the cup of their married life, the world was full of hope, ambitions and happiness for राम; now that the cup was embittered, राम is disgusted with the world and so says विपर्यस्तः संप्रति जीवलोकः. अद्य...रामस्य The purpose of राम's life has now come to an end. पर्यवसित and अवसित both mean the same thing. अवसितम् ended (past p. p. of सो with अव). असारः unsubstantial. कष्टप्रायम् abounding in worry. अशरणः helpless (अविद्यमानं शरणं यस्य) 'शरणं गृहरक्षित्रोः'; इत्यमरः. का गतिः what help is there ? **Verse 47.** दुःख...हितम् consciousness has been placed in Râma only for the purpose that he might experience pain. मर्माणि उपघ्नन्ति इति॰ पघातिनः तैः. वज्रकीलायित is past p. p. of वज्रकीलायते (वज्रकील इवाचरति). मर्मोपः...हृदि my life that wounds the vitals acts the part of adamantine nails planted in the heart. राम means that all his life he had bitter experiences and not pleasant ones. One would naturally expect that life would depart under such distressing circumstances. But unfortunately for राम, life persists even though by continuing to live his heart suffers as much anguish as it would have done if nails of adamant had been driven into it. The reading स्थिरैः (tenacious) is not bad. It means:—my life is tenacious and does not give

in in spite of repeated miseries, just as a वज्रकील would tenaciously remain where it was driven. भूतधात्री the supporter of beings *i. e.* earth. त्रिजटा—name of a female demon, who was placed as an attendant on सीता by रावण, when सीता was retained as a captive in the अशोकवनिका. She showed great kindness to सीता and induced her companions to do the same. See अरण्यकाण्ड सर्ग 27 'ततः सीतामुपागम्य राक्षस्यो भीमदर्शनाः । पुनः परुषमेकार्थमनर्थार्थमथाब्रुवन् ॥ अद्येदानीं तवानार्ये सीते पापविनिश्चये । राक्षस्यो भक्षयिष्यन्ति मांसमेतद्यथासुखम् ॥ 3 सीतां ताभिरनार्याभिर्दृष्ट्वा सन्तर्जितां तदा । राक्षसी त्रिजटा वृद्धा प्रबुद्धा वाक्यमब्रवीत् ॥ 4 आत्मानं खादतानार्या न सीतां भक्षयिष्यथ । जनकस्य सुतामिष्टां स्नुषां दशरथस्य च ॥ 5 स्वप्नो ह्यद्य मया दृष्टो दारुणो रोमहर्षणः । राक्षसानामभावाय भर्तुरस्या भवाय च ॥ 6...भर्त्सितामपि याचध्वं राक्षस्यः किं विवक्षया । राघवाद्धि भयं घोरं राक्षसानामुपस्थितम् ॥ 38'. It was on account of these kind offices of त्रिजटा that राम remembered her. परिमुषिताः...हतकेन you are robbed and insulted by the wretched राम. सीता was the treasure of which they were going to be robbed. In spite of the fact that fire, वसिष्ठ and अरुन्धती held सीता in the highest esteem, राम was going to abandon her; this was an insult offered to them. को नाम...ह्वाने who indeed am I that I should call upon them now?

P. 29. Verse 48. हि shows 'reason.' गृहीतं नाम येषाम्. पाप्मना—पापेन. 'अस्त्री पङ्कं पुमान् पाप्मा पापं किल्बिषकल्मषम्' इत्यमरः. Rāma means:—I am so sinful that if I were to take their names, sin belonging to me would as if attach itself to them. Verse 49. This verse explains why राम is कृतघ्न and sinful. विस्रम्भात् through trust or confidence. लब्धा निद्रा यया तान्. उन्मुच्य having cast aside. आतङ्केन स्फुरितः कठोरः गर्भः तेन गुर्वीम् who was heavy on account of the developed foetus that was throbbing through fear. 'रुक्तापशङ्कास्वातङ्कः' इत्यमरः. The fear referred to is the one that सीता felt at the sight of परशुराम and शूर्पणखा in the picture. क्रव्याद्भ्यः to beasts of prey or to राक्षसs. 'क्रव्यान्मांसाशि—रक्षसोः'—क्रव्यन् आममांसं अत्ति इति क्रव्याद् according to 'अदोऽनन्ने' पा० 3. 2. 68. (विट् स्यात् । आममत्ति आमात् । सि. कौ.) and 'क्रव्ये च' पा० 3. 2. 69 (अदेर्विट् ।...क्रव्याद् आममांसभक्षकः । सि. कौ.). निर्घृणः cruel. निर्गता घृणा यस्मात्. पश्चिम...स्पर्शः this is the last touch of your lotus-like feet by the head of राम. The reading अपश्चिमः means the same thing as पश्चिमः (अविद्यमानः पश्चिमः यस्य). नेपथ्ये behind the scenes. नेपथ्यम् means 'the room where the actors dress themselves;' it must be behind the curtain. 'नेपथ्यं तु प्रसाधने । रङ्गभूमौ वेषभेदे' इति हैमः. अब्रह्मण्यम् *lit.* what is not good to a ब्राह्मण. A ब्राह्मण was a special object of regard in ancient India

and hence the word came to mean 'a heinous act.' It is used as an exclamation in the sense of 'help! help! to the rescue.' ब्रह्मणि साधु ब्रह्मण्यम् according to 'तत्र साधुः' पा० 4. 4. 98. न ब्रह्मण्यम् अब्रह्मण्यम्. 'अब्रह्मण्यमवध्योक्तौ' इत्यमरः. This is a fine device. Rāma was brought back to the sense of duty by this cry, when his mind was vacillating. **Verse 50.** उग्रं तपः येषाम्. लवणेन त्रासितः frightened by the demon लवण. स्तोमः body, collection. 'स्तोम स्तोत्रेऽध्वरे वृन्दे' इत्यमरः. शरण्यः a protector, शरणे साधुः. The first half of the verse occurs in the उत्तरकाण्ड सर्ग 60. 15. अद्यापि—राम wonders how the demons could still frighten the sages, when he had uprooted रावण and his host of राक्षसs. यावत् प्रेषयामि I shall certainly send. The words यावत् and पुरा, when used with a verb in the present, give it the sense of 'certainty in the future'. 'यावत्पुरानिपातयोर्लट्' पा० 3. 3. 4 (यावद्भुङ्क्ते पुरा भुङ्क्ते । निपातावेतौ निश्चयं द्योतयतः . सि. कौ.). माधुरस्य—of the lord of मधुरा. मधुरा निवासः अस्य—माधुरः, 'सोऽस्य निवासः' पा 4 3. 89. लवण was the son of मधु and कुम्भीनसी sister of रावण. मधु had secured from रुद्र an invincible शूल, which was inherited by his son लवण. लवण dwelt in मधुवन and troubled the sages. His capital was called मधुरा. After killing लवण, शत्रुघ्न established a kingdom there on the Jumna. See उत्तरकाण्ड 61–70. 'इयं मधुपुरी रम्या मधुरा देवनिर्मिता । निवेशं प्राप्नुयाच्छीघ्रमेष मेऽस्तु वरः परः ॥ तं देवाः प्रीतमनसो बाढमित्येव राघवम् । भविष्यति पुरी रम्या शूरसेना न संशयः ॥' उत्तरकाण्ड 70. 5–6. We shall see in the 7th act that शत्रुघ्न returns after twelve years. In the उत्तरकाण्ड, the abandonment of सीता takes place some time before शत्रुघ्न is sent to punish लवण. The poet reverses the order here. The reason is not quite clear, unless it be this that the poet wanted to create a diversion in Rāma's sad train of thoughts. In the रामायण also सीता expresses a wish to see for a day the hermitages of sages again 'अपत्यलाभो वैदेहि त्वय्ययं समुपस्थितः ॥ किमिच्छसि वरारोहे कामः किं क्रियतां तव ॥ स्मितं कृत्वा तु वैदेही रामं वाक्यमथाब्रवीत् ॥ तपोवनानि पुण्यानि द्रष्टुमिच्छामि राघव' उत्तरकाण्ड 42. 31–33. कथ... भविष्यसि what will you be, being reduced to this condition? राम alludes to her being pregnant and being abandoned alone in a forest, as he meant to do. सुश्लाघ्या most commendable. अवेक्षस्व look after, take care. It will be seen in the विष्कम्भक of the 3rd Act and at the end of the 7th that this request was not made in vain. **Verse 51.** यद् ०मङ्गलं and याम् are to be connected with जानकीम् in the preceding sentence. य...मङ्गलम् which (सीता) is the whole auspiciousness of the families (of जनक and रघु). यत्

(and not या) is used because the predicate is मङ्गलम्. याम् is the object of अजीजनः the subject of which is 'you' (earth), understood (from the preceding sentence). पुण्यं शीलं यस्याः. दुः...लब्धा being deceived by the evil dream. She dreamt that she was separated from राम and hence she cried हा सौम्य &c. आर्यपुत्र...प्रेक्षे I look upon myself as if I were without my lord. सीता, though awake, was not yet conscious that राम had left the place where she had fallen asleep. एकाकिनी alone, helpless. 'एकादाकिनिच्चासहाये' पा० 5. 3. 52 (चात्कन्लुकौ । एकः । एकाकी । एककः । सि. कौ.). तस्मै... प्रभविष्यामि—I shall become angry with him, if, when I see him, I shall be mistress of my heart. This sentence shows how deep सीता's love for राम was. She says that whatever resolves she may make to be angry with him, on seeing him all such thoughts would vanish and it would be impossible for her to be angry. आत्मनः प्रभविष्यामि-भू with प्र in the sense 'to be master of' governs the genitive of the object. स्फुरति मे गर्भभारः my heavy foetus throbs. *Vide* the comment of G. on this passage. But it seems to us that the criticism of G, looking to the probable age and confidential position of दुर्मुख, is not at all justified.

Act II.

The events narrated in this Act occurred, as we shall see, twelve years after the incidents mentioned in the first Act. The scene of this Act is laid in जनस्थान.

P. 32. स्वागतं तपोधनायाः welcome to the female ascetic. तपः धनं यस्याः. Here the entrance of the तापसी is suggested by these words uttered from behind the curtain. This device is called चूलिका 'अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका' साहित्यदर्पण VI. We shall find later on that this was uttered by a sylvan deity named वासन्ती and that the ascetic was named आत्रेयी. अध्वगस्य इव वेषः यस्याः who was dressed as a traveller. अध्वानं गच्छति इति अध्वगः; 'अध्वनीनोऽध्वगोऽध्वन्यः पान्थः पथिक इत्यपि' इत्यमरः. फलानि कुसुमानि च गर्भे यस्य inside of which are fruits and flowers. पल्लवार्घ्येण with an offering containing leaves. अर्घ्येण a respectful offering to a god or venerable person; it often consists of water alone given in a द्रोण. 'अर्घ्यमर्घार्थे पाद्यं पादाय वारिणि' इत्यमरः. अर्घ्य is derived from अर्घ ('मूल्ये पूजाविधावर्घः' इत्यमरः) with the affix य, according

to 'पादार्घाभ्यां च' पा. 5. 4. 25. उपतिष्ठते worships me, waits upon me. For the आत्मनेपद, see notes p. 8. A guest was an object of worship in ancient India; the first thing on the arrival of a guest was to offer him अर्घ्यं 'संप्राप्ताय त्वतिथये प्रदद्यादासनोदके । अन्नं चैव यथाशक्ति सत्कृत्य विधिपूर्वकम् ॥' मनुस्मृति III. 99. 'अतिथिः किल पूजार्हो प्राकृतोऽपि विजानता । धर्मं जिज्ञासमानेन किं पुनर्यादृशो भवान् ॥' सुन्दरकाण्ड 1. 112. विकीर्य having spread (Indecli. past. part. of कृ with वि). The reading वितीर्य would mean 'having given'. Verse 1. यथेच्छम् at your will, to your heart's content (इच्छामनतिक्रम्य—अव्ययीभाव). वः = युष्माकम्—The plural is used to show respect. सतां...भवति the meeting of good persons with the good takes place with difficulty (rarely) through their store of merit. यदपि...शनम् whatever is a fit food for austerities (*i. e.* for ascetics). न पराधीनमिह वः is not dependent on another's will in your case. This is another (and a courteous) way of saying 'भवतोऽधीनम्'. Verse 2. प्रियप्राया...नियमः—conduct full of affection, restraint of speech charming on account of modesty. विनयेन मधुरः. The restraint of speech is due to modesty and not to any vow &c. प्रकृत्या...चयः a will naturally benevolent, familiarity that is uncensurable. पुरो वा पश्चाद्वा either before or after (acquaintance or friendship is made with them). रहस्यं is the subject of विजयते. तदिद...विजयते triumphant is this secret (of the conduct) of the good which undergoes no change in sweetness, which is free from guile and which is pure. अविपर्यासितः (विपर्यासमप्राप्तः) रसः (रागः) यस्मिन्. अनुपधि—अविद्यमानः उपधिः (कपटं) यस्मिन् तत् अनुपधि (रहस्यम्). 'कपटोऽस्त्री व्याजदम्भोपधयश्छद्मकैतवे' इत्यमरः. जि is परस्मैपदि, but when preceded by वि and परा, it takes आत्मनेपद necessarily. 'विपराभ्यां जेः' पा० 1. 3. 19. कां...गच्छामि whom shall I understand your ladyship to be? किं प्रयोजनं यस्य सः किंप्रयोजनः with what object in view? Verse 3. अगस्त्यः प्रमुखः येषाम् of whom अगस्त्य is the foremost. अगस्त्य was son of मित्र and वरुण and was born together with वसिष्ठ from a कुम्भ. His hermitage was in the south. भूयांसः many. भूयस् is the comparative of बहु. उद्गीथविदः—उद्गीथं विदन्ति जानन्ति इति ०विदः those who know the उद्गीथ. उद्गीथ here means the syllable ॐ (which is also called प्रणव). ओंकार is a symbol of ब्रह्मन्; by repeating the syllable ओम् and by meditating upon it, one may in course of time attain to correct knowledge. Note मुण्डकोपनिषत् 2. 2. 4 'प्रणवो धनुः शरो ह्यात्मा ब्रह्म तल्लक्ष्यमुच्यते । अप्रमत्तेन वेद्धव्यं शरवत्तन्मयो भवेत् ॥'; 'सर्वे वेदा यत्पदमामनन्ति तपांसि सर्वाणि च यद्वदन्ति । यदिच्छन्तो ब्रह्मचर्यं चरन्ति तत्ते पदं संग्रहेण

त्रयीम्योमित्येतद् ॥ एतद्ध्येवाक्षरं ब्रह्म एतदेवाक्षरं परम् । एतद्ध्येवाक्षरं ज्ञात्वा यो यदिच्छति तस्य तत् ॥' कठोपनिषद् 1. 2. 15–16. 'ओमित्येदक्षरमुद्गीथमुपासीत' छान्दोग्योपनिषद् I. 1. 1. तेभ्यः अधिगन्तुम् to learn from them. The teacher from whom something is learnt is put in the ablative. 'आख्यातोपयोगे' पा० 1. 4. 29. निगमान्तविद्या = वेदान्तविद्या. निगम means वेद and निगमान्त means वेदान्त. 'वणिक्पथः पुरं वेदो निगमाः' इत्यमरः. The वेद is composed of मन्त्र and ब्राह्मण, the last part of the latter being called आरण्यक. The principal उपनिषद्s are contained in the आरण्यकs and form the most important part of them. The उपनिषद्s contain the knowledge of Brahma. The knowledge contained in the Upanishads was called वेदान्तविद्या. Note 'वेदान्तविज्ञानसुनिश्चितार्थाः संन्यासयोगाद्यतयः शुद्धसत्त्वाः ।' मुण्डकोपनिषद् 3. 2. 6; 'वेदान्ते परमं गुह्यं पुराकल्पे प्रचोदितम् । नाप्रशान्ताय दातव्यं नापुत्रायाशिष्याय वा पुनः ॥' श्वेताश्वतरोपनिषद् 6. 22. वाल्मीकिपार्श्वाद् from the side of वाल्मीकि.

P. 34. यदा तावत् when. पुराणश्चासौ ब्रह्मवादी च तम्. ब्रह्म वदतीति ब्रह्मवादिन्—one who expounds the knowledge of ब्रह्म; see श्वेताश्वतरोपनिषद् 'ब्रह्मवादिनो वदन्ति । किं कारणं ब्रह्म कुतः स्म जाता जीवाम केन क्व च संप्रतिष्ठाः ।'. प्राचेतसम्—वाल्मीकिम्. He was the 10th son of प्रचेतस्. 'प्रचेतसोऽहं दशमः पुत्रो राघवनन्दन ।' उत्तरकाण्ड 96. 18. ब्रह्मपारायणाय उपासते wait upon for the thorough exposition of ब्रह्म. ब्रह्मणः पारायणम्. पारस्य अयनम् (*lit.* going to the other side). 'साकल्यासङ्गवचने पारायणतुरायणे' इत्यमरः. तत्को...यासः—what is the reason of the trouble of this long journey undertaken by your ladyship? अध्ययनप्रत्यूहः obstacle to study. इति—shows 'reason'. कीदृशः—supply प्रत्यूहः after it. तस्य = वाल्मीकेः. देवताविशेषेण by some particular deity or distinguished deity. सर्वप्रकारैः अद्भुतम् wonderful in all respects. स्तन्य...द्वयम् a couple of boys of the age when children are weaned. स्तन्यं (mother's milk) तस्य त्यागः स मात्रा यस्मिन् ०त्यागमात्रकम् (बहुव्रीहि). 'क्षुद्रं मात्रा परिच्छदे अल्पे च परिमाणे सा' उपनीतम् presented. As to the deity presenting the two boys, see 3rd Act p. 56. तत् = दारकद्वयम्. This is the subject of उपस्नेहयति. न...स्नेहयति not only do (the boys) excite affection in the innermost hearts of the sages, but of all beings, movable and immovable. आन्तर *adj.* internal. तत्त्वानि—senses, feelings. उपस्नेहयति—a denominative verb from स्नेह. अपि—introduces a question. अपि...मस्ति does anybody know their names? नाम्नः संविज्ञानम्. G. seems to have read संज्ञानम्, which means 'a sign'; also 'knowledge'. किल shows that the speaker has no direct knowledge of what she says, but has only *heard* it

अथ...प्रत्यूहः is this that obstacle to study (on account of which you left वाल्मीकि's hermitage)? अपरः कः what is the other (obstacle)? माध्यन्दिनसवनाय—for the midday bath. There were three सवनs in the day, प्रातःसवन, माध्यन्दिनसवन and तृतीयसवन. See छान्दोग्योपनिषद् 'ब्रह्मवादिनो वदन्ति यद्वसूनां प्रातःसवनं रुद्राणां माध्यन्दिनं सवनमादित्यानां च विश्वेषां देवानां तृतीयसवनम्' 2. 24. 1; बालकाण्ड 14 'अभिपूज्य तदा हृष्टाः सर्वे चक्रुर्यथाविधि। प्रातःसवनपूर्वाणि कर्माणि मुनिपुङ्गवाः॥ ऐन्द्रश्च विधिवद्दत्तो राजा चाभिषुतोऽनघः। मध्यंदिनं च सवनं प्रावर्तत यथाक्रमम्॥ तृतीयसवनं चैव राज्ञोऽस्य सुमहात्मनः।' 5–7. सवनम् may mean sacrificial 'rites' or 'bath'. तमसा...पन्नः went to the rive तमसा. This is in accordance with the रामायण. After वाल्मीकि heard from नारद the praise of राम, the former went to the river तमसा which was not far from the Ganges. 'स मुहूर्तं गते तस्मिन्देवलोकं मुनिस्तदा। जगाम तमसातीरं जाह्नव्यास्त्वविदूरतः॥' बालकाण्ड 2. 3. युग्म...रेकं one out of two क्रौञ्च (herons) birds that were moving about as husband and wife. युग्मेन चरतः इति युग्मचारिणौ. The subject of अभ्युदैरयत् is ब्रह्मर्षिः. आकस्मिकः प्रत्यवभासः यस्याः that flashed upon him suddenly. अव्यतिकीर्णाम् not confused or mixed up (*i. e.* free from faults of composition). The reading अव्यतिकीर्णवर्णाम् means 'the letters of which were not confused, but were distinctly articulated'. आनु...परिणताम् that had developed into the अनुष्टुभ् metre. परिच्छिन्नाम् (for परिणताम्) means 'that had been measured' *i. e.* put in the definite shape of. अभ्युदैरयत् uttered (Imperfect of ईर् 10th conj. with अभि and उद्).

P. 36. Verse 5. (हे) निषाद त्वं शाश्वतीः समाः प्रतिष्ठां मा अगमः यत् क्रौञ्चमिथुनात् एकं काममोहितम् अवधीः O you hunter, may you not attain for endless years a firm standing (position), since you killed one out of a pair of क्रौञ्च birds that was smitten by passion. शाश्वतीः समाः is accusative of time according to 'कालाध्वनोरत्यन्तसंयोगे' पा० 2. 3. 5 (इह द्वितीया स्यात्). समा a year (used in the plural). प्रतिष्ठा permanence, high position, fame; attainment of desired object. मा अगमः this is not in accordance with पाणिनि. 'न माङ्योगे' पा० 6. 4. 74. The augment अ in the case of the Imperfect and the Aorist is omitted when used with मा. In order to free this verse from the fault of being un-Paṇinean, the commentators have made frantic efforts. वीर० separates as त्वम (अलक्ष्मीक अविद्यमाना मा लक्ष्मीर्यस्य सः अमः) गमः. Some say मा is not that particle मा which is meant by पाणिनि, but it is a distinct one meaning 'न'. The verse is also interpreted as applying to राम 'मा लक्ष्मीर्निषीदति अस्मिन् इति मानिषाद यत् यस्मात् क्रौञ्चमि-

थुनात् मन्दोदरीरावणरूपादेकं रावणं काममोहितं अवधीः हतवानसि तस्मात्त्वं शाश्वतीः समाः अनेकान्संवत्सरान् अद्वितीयां प्रतिष्ठामखण्डैश्वर्यानन्दावाप्तिम् अगमः प्राप्नुहि' तिलक. कतक as quoted by तिलक says 'नितरां...सादयति पीडयति इति रावणः। तस्य सम्बुद्धिर्हे निषाद रावण। यत् यस्मात् क्रौञ्चमिथुनात्। अल्पीभावार्थक्रुञ्चेः पचाद्यच्। क्रुञ्चम्। ततः स्वार्थिकोऽण्। क्रौञ्चम्। राज्यक्षयवनवासादिदुःखादत्यल्पीभूतं ...यन्मिथुनं सीतारामरूपं तस्मादेकं सीतारूपं यस्मादवधीः वधाम्यधिकपीडां प्रापितवानसि तस्मात्त्वं प्रतिष्ठां...अतः परं मा गमः'. This verse occurs in बालकाण्ड 2. 15. The रामायण itself says that the शोक (sorrow) which वाल्मीकि felt at the death of the bird became transformed into a श्लोक. 'पादबद्धोऽक्षरसमस्तन्त्रीलयसमन्वितः। शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥...समाक्षरैश्चतुर्भिर्यः पादैर्गीतो महर्षिणा। सोऽनुव्याहरणाद्भूयः शोकः श्लोकत्वमागतः॥ तस्य बुद्धिरियं जाता महर्षेर्भावितात्मनः। कृत्स्नं रामायणं काव्यमीदृशैः करवाण्यहम्॥' बालकाण्ड 2. 18, 40-41. The ध्वन्यालोक has the following कारिका and वृत्ति "काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा। क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः॥ विविधविशिष्टवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य स एवार्थः सारभूतः सन्निहितसहचरीविरहकातरक्रौञ्चाक्रन्दजनितः शोक एव श्लोकतया परिणतः 'मानिषाद &c. (the whole verse quoted)" pp. 26-28. चित्रम् It is a wonder that. आम्नाया...तारः this is a fresh advent (*lit.* incarnation) of metre other than that (contained) in the Veda. 'श्रुतिः स्त्री वेद आम्नाय स्त्रयी धर्मस्तु तद्विधिः' इत्यमरः. In the Vedas there are various metres such as गायत्री, त्रिष्टुभ्, जगती &c. The अनुष्टुभ् is also used in the Veda (as in the पुरुषसूक्त), but rarely. The अनुष्टुभ् पाद contains eight letters in the Veda also as it does in post-Vedic literature, but it is not so regular as we find it in the रामायण and other works of classical Sanskrit literature. 'श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम्। द्विचतुःपादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥'. In the classical अनुष्टुभ्, the 5th letter is always short, the 6th always गुरु; the 7th in the 2nd and 4th पाद्s is short and दीर्घ in the 1st and third. The other letters may be either short or long. In the Veda even these scanty restrictions are not observed (*e. g.* in सहस्रशीर्षा पुरुषः the 5th letter is *long* and the 6th is *short*). It is therefore that the अनुष्टुभ् as first employed by वाल्मीकि is called नूतनः छन्दसामवतारः. It was a new departure in the employment of the अनुष्टुभ् metre made by वाल्मीकि. तेन समयेन at that time. आविर्भूतः शब्दब्रह्मणः प्रकाशः यस्मिन् in whom the light of ब्रह्म in the form of words had manifested itself. The eternal ब्रह्म can be understood only through words; words are themselves a visible phase of the ever present but invisible all-pervading ब्रह्म. Hence words are called शब्दब्रह्म. In the उपनिषद्s it is said that

the Vedas &c. are the निश्वसित of ब्रह्म 'अस्य महतो भूतस्य निश्वसितमेतदृग्वेदो dto. (बृहदारण्यकोपनिषद् 2. 4. 10). Note the first verse of the वाक्यपदीय (a grammatical work) 'अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्। विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥'. ब्रह्म is often spoken of as the light of lights. 'तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति' कठोपनिषद् 2. 5. 15. भूतानि भावयतीति who creates beings. पद्मं योनिः यस्य सः ब्रह्मा. ब्रह्मा is represented as sprung from a lotus in the navel of विष्णु. प्रबुद्धोऽसि...ब्रह्मणि you are enlightened as to ब्रह्म in the form of speech. वाक् आत्मा (रूपं) यस्य. अव्याहत...चक्षुः your poetic (or imaginative) eye will be prophetic and will have unimpeded light. अव्याहतं ज्योतिः यस्य. The physical eye is impeded by intervening objects, but the eye of imagination can wander forth without let or hindrance. ऋषेरिदं आर्षम्—*lit.* belonging to a ऋषि *i. e.* possessed of superhuman sight, as the sages of the Vedic hymns had. प्रतिभैव चक्षुः. प्रतिभा—the creative faculty of the mind, genius. क्षेमेन्द्र in his औचित्यविचारचर्चा quotes from भट्टतौत the following definition of प्रतिभा 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' (प्रतिभा is such intelligence as is capable of ever fresh flashes). अभिनवगुप्त in his ध्वन्यालोकलोचन (p. 29.) says 'प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा'. The reading प्रातिभं चक्षुः means the same thing as प्रतिभाचक्षुः. The reading चक्षुः प्रतिभातु (let your eye shine or appear) is bad. आद्यः the first. It is usual to call वाल्मीकि the first poet and the रामायण the आदिकाव्य. Vide G. as to this. The रामायण itself contains the verse 'आदिकाव्यमिदं चार्षं पुरा वाल्मीकिना कृतम् ॥' उत्तरकाण्ड 128. 105. तत्रैव where he had manifested himself to वाल्मीकि. अन्तर्हितः disappeared. The poet here closely follows the रामायण. See बालकाण्ड 2. 'रामस्य चरितं कृत्स्नं कुरु त्वमृषिसत्तम । 32... वैदेह्याश्च यद्वृत्तं प्रकाशं यदि वा रहः ॥ 34 तच्चाप्यविदितं सर्वं विदितं ते भविष्यति । न ते वागनृता काव्ये काचिदत्र भविष्यति ॥ 35...इत्युक्त्वा भगवान् ब्रह्मा तत्रैवान्तरधीयत ।' 38. प्रथमं...प्रणिनाय composed the history named रामायण which was among men the first development of its kind of ब्रह्म in the form of words. This means that the रामायण was the first composition of its kind *viz.* a historic poem. इतिहास—'इतिहासः पुरावृत्तम्' इत्यमरः ('इति ह आसीदत्रेतीतिहासः इतिरेवमर्थे हः किलार्थे' इति क्षीरस्वामी; 'इति ह इति पारम्पर्योपदेशेऽव्ययम्। तदास्ते अस्मिन्निति घञ्' व्याख्यासुधा). रामायणम् (रामस्य अयनं वर्त्म अत्र). The word विवर्त requires explanation and careful attention. The poet has used it in this drama again in the third Act and in the sixth. In the technical language of the Vedânta philosophy, विवर्त means an illusory appearance presented upon a real substratum *e. g.* the idea of a

serpent on seeing a rope in the dark. The serpent is a विवर्त of the रज्जु. The underlying reality is रज्जु, which remains unchanged but the appearance is that of serpent, which is dispelled by correct knowledge. Similarly in the most transcendental sense, the world is an appearance superimposed upon the one reality *viz.* ब्रह्म. As opposed to विवर्त the word परिणाम (modification or development) means the transformation of a cause into its effect *e. g.* दधि is the परिणाम of दुग्ध; here milk entirely passes over into the state of दधि, and there is no mere illusory appearance. 'परिणामभावो नाम वस्तुनो यथार्थतः स्वस्वरूपं परित्यज्य स्वरूपान्तरप्रतिपत्तिर्यथा दुग्धमेव स्वरूपं परित्यज्य दध्याकारेण परिणमते। विवर्तभावस्तु वस्तुनः स्वस्वरूपापरित्यागेन स्वरूपान्तरेण मिथ्याप्रतीतिर्यथा रज्जुः स्वस्वरूपापरित्यागेन सर्पाकारेण मिथ्या प्रतिभासते ॥'. 'अवस्थान्तरतापत्तिरेकस्य परिणामिता। स्यात्क्षीरं दधि मृत्कुम्भः सुवर्णं कुण्डलं यथा ॥ अवस्थान्तरभानं तु विवर्तो रज्जुसर्पवत्। निरंशेऽप्यस्त्यसौ व्योम्नि तलमालिन्यकल्पनात् ॥ ततो निरंशे आनन्दे विवर्तो जगदिष्यताम्।' पञ्चदशी 13. 8-10. It seems to us that the author has not used the word विवर्त here in its technical sense. He wanted to show off his knowledge of the Vedânta philosophy and uses the word विवर्त because the word ब्रह्म has already been used. विवर्त here simply means a modification of words in the form of रामायण. The author, we think, has no intention to suggest that the रामायण is such an illusory appearance of the word principle as the serpent of the rope. It is not impossible, we must however say, to explain विवर्त even here in its strict technical sense.

P. 37. हन्त shows here 'joy' 'हन्त हर्षेऽनुकम्पायां वाक्यारम्भविषादयोः' इत्यमरः. हन्त...संसारः—O then this life has been embellished. The वनदेवता says that the book will be an ornament of the world. The other reading पण्डितः is not happy. It means 'the world has grown wiser (by the addition of the रामायण to its stock of literature).' तस्मादवोचम् It was therefore that I said. She quotes her words on p. 34 of the text. युज्यते—It is proper. विश्रान्तास्मि I am refreshed. इतः प्रविश्य having entered पञ्चवटी from this place. अपि introduces a question in the following clauses. तथैव तत्सर्वम् all that is as you say. **Verse 6.** स एष... वर्गः is the subject of करोति. The principal sentence is स एष शाखिवर्गः त्वां प्रत्यक्षदृष्टामिव करोति. वल्लभाश्च ते शाखिनश्च (वृक्षाश्च) तेषां वर्गः the collection of trees that were dear to you. प्रास...कथानाम् that (वर्गः) was the subject of incidental conversations. दृश्यमानः (वर्गः) being seen by us (now). त्वां...करोति (this collection of trees) as it were actually places you before us,

though what remains of you is your name alone. नाम शेषः यस्याः. आत्रेयी, who had come from वाल्मीकि's hermitage, knew about the abandonment of सीता on the skirts of the forest and not having heard anything as to what afterwars became of सीता, she thought that सीता must have perished. Therefore she uses the word नामशेषाम्. On seeing the trees in जनस्थान which had been tended by सीता, आत्रेयी feels as if सीता were present before her in flesh and blood. The reading वल्लभबन्धुवर्गः (collection of dear relatives) is not good. We shall have to hold in that case that तपोवन, पञ्चवटी, गोदावरी, प्रस्रवण are called the बन्धुs of सीता by आत्रेयी. वासन्ती—The poet has up till now used the word वनदेवता. But as the audience has learnt from the preceding speech of आत्रेयी and the reply to it that the name of the वनदेवता is वासन्ती, the poet hereafter uses the name वासन्ती. वासन्ती only knew that राम returned to अयोध्या with सीता after the destruction of रावण. She was totally in the dark about the events in अयोध्या (*viz.* the scandal among the people and सीता's abandonment). कि...देव्याः what great calamity has befallen queen सीता? अत्याहितम् a great calamity or misfortune. 'अत्याहितं महाभीतिः कर्म जीवानपेक्षि च' इत्यमरः (अतीव आधीयते स्म मनसि). न केवल...वादमपि not only a mere calamity, but also accompanied by a scandal. दैवस्य निर्घातः stroke of fate. वासन्ती, the sylvan deity presiding over जनस्थान, where सीता had lived formerly for a long time, was a great friend and admirer of सीता and so swooned on hearing the scandal about सीता. महाभागा noble woman (महान् भागः यस्याः). ईदृशस्ते... भागः such is the lot for which you are created. निर्माणस्य (जीवितस्य) or निर्माणे भागः. अलं त्वया enough of you. She means that she wishes to have nothing to do with him any more. तस्माद्...लक्ष्मणे— लक्ष्मण at the command of राम accompanied सीता who all the while was thinking that she had been sent for a day to fulfil her longing. After crossing the Ganges लक्ष्मण with tears in his eyes broke to सीता the fact that he had been ordered by राम to abandon her near वाल्मीकि's आश्रम on account of the scandal among his subjects. लक्ष्मण then left her there and returned to अयोध्या. See उत्तरकाण्ड सर्ग 44–48. सीता...वृत्तिः Is there any news as to what became of सीता? आर्यारुन्धतीवसिष्ठाभ्यां अधिष्ठितेषु. अधिष्ठित superintended by, headed by. तदा at the time when सीता was abandoned. We saw above (p. 6 text) that ऋष्यशृङ्ग commenced a sacrifice lasting for 12 years. To that sacrifice all except राम and सीता had gone (p. 9 of text). संप्रति...सत्रम्—we are told here that the sacri-

ficial session lasting for 12 years had come to an end. From this passage we see that between the events narrated in the first Act and those in the second, a period of twelve years had elapsed. विसर्जिताः sent back, bidden farewell to. वधूविरहिताम् deprived of (our) daughter-in-law (सीता). अनुमोदितम् seconded, approved. परिशुद्धा वाचः—supply आसन् or निर्गताः. G. seems to have read 'वसिष्ठस्यापि श्रद्धा' which means 'वसिष्ठ had an inclination.'

P. 39. स राजा...संप्रति in what work is that king now engaged ? किमारम्भः is another reading. कः आरम्भः (undertaking) यस्य. Mark that वासन्ती does not use the word राम or रामभद्र. She resents the treatment meted out to her friend and does not wish to take his name even. She suggests that he is a mere king and that he forgot his duties as a husband in abandoning सीता. कः आचारः यस्य स किमाचारः. Compare किंप्रयोजनः (text p. 33). क्रतु...क्रान्तः he has begun the अश्वमेध sacrifice. अश्वमेधः (अश्वः मेध्यते हिंस्यतेऽत्र) a horse sacrifice. In ancient times this sacrifice was performed by kings for progeny; but subsequently for sovereignty. A horse was let loose to wander over the earth for one year protected by an army. When the horse entered any foreign territory, the king had either to yield or to fight the army. After the horse returned at the end of the year, the rites were performed amidst great rejoicings. In the बालकाण्ड सर्गs 12-14, a detailed description of the अश्वमेध performed by दशरथ is given. हा...णीतमपि alas ! fie (upon him), has he married also ? Such rites as अश्वमेध were to be performed along with one's wife. As सीता had been abandoned, वासन्ती inferred from the fact that राम had begun the अश्वमेध that he must have married some other woman. This gives her a shock and she asks the question 'परिणीतमपि'. Compare बालकाण्ड 13 'यज्ञवाटं गताः सर्वे यथाशास्त्रं यथाविधि । श्रीमांश्च सह पत्नीभी राजा दीक्षामुपाविशत् ॥' 41. का...चारिणी then (if he has not married again) who is the wife co-operating with him in the religious rites in the sacrifice ? हिरण्म...कृतिः the golden image of सीता (is the सहधर्मचारिणी of राम in the sacrifice). हिरण्मय is derived from हिरण्य with the affix मय used in the sense of विकार. Râma had abandoned सीता not because he himself did not love her or because he had any doubts about her; but as a painful duty towards his subjects. His love had abated not a whit by the lapse of twelve years and still cherishing in his heart his love for one whom he supposed to be dead, he had placed a golden image

of सीता by his side in the place of सीता. **Verse 7.** वज्रादपि कठोराणि harder than even adamant. लोकेषु उत्तराः श्रेष्ठाः. लोको...ईति who is able to know thoroughly the hearts of extraordinary men? When his duty to his subjects required him to abandon सीतां, he made his heart as hard as adamant and abandoned her. All the while his heart had a soft corner for सीता, which was shown by his remaining unmarried and placing a golden image of सीता as his सहधर्मचारिणी in the अश्वमेध. Compare 'संपत्सु महतां चित्तं भवत्युत्पलकोमलम् । आपत्सु च महाशैलशिलासंघातकर्कशम् ॥' भर्तृहरि. The रामायण also mentions the golden image 'काञ्चनीं मम पत्नीं च दीक्षायां ज्ञांश्च कर्मणि' उत्तरकाण्ड 91. 25. विसृष्टः let loose. वामदेवेन अभिमन्त्रितः. As वसिष्ठ was in the hermitage of वाल्मीकि, वामदेव became the officiating priest. अभिमन्त्रित consecrated by the repetition of *mantras.* मेध्यः holy, fit for a sacrifice. उपकल्पिताः appointed. यथाशास्त्रम्—शास्त्रमनतिक्रम्य (अव्ययीभाव) according to the precepts in the sacred books. See below the words of लव (after IV. 26) 'किं न पश्यथ प्रत्येकं शतसंख्या &c'. अधिष्ठाता leader. लक्ष्मणात्मजः In the रामायण, it is लक्ष्मण himself who is sent as the leader of the army accompanying the horse; see उत्तरकाण्ड 92. 2 'ऋत्विग्भिर्लक्ष्मणं सार्धमश्वे च विनियुज्य च'. अवाप्तः दिव्यानां अस्त्राणां संप्रदायः येन to whom the traditional knowledge of miraculous weapons had been communicated. चत्वारि अङ्गानि यस्य तत् चतुरङ्गं, चतुरङ्गं च तत् साधनं च तेन अन्वितः accompanied by an army consisting of four arms. The four arms are हस्ति, रथ, अश्व and पदात (infantry). 'साधनं मृतसंस्कारे सैन्ये सिद्धौषधे गतौ ।' इति मेदिनी. कौतुकम् admiration. कुमार...पुत्रः what, even prince लक्ष्मण has got a son? हन्त जीवामि now there is life in me. She means that on hearing of the sad news about सीता, she thought herself almost dead; but on being told that लक्ष्मण's son is a warrior, she has derived some comfort. मृतं...द्वारे having thrown at the royal gate the corpse of his son. सोर...द्घोषितम् beating his breast, he proclaimed that an evil had befallen a ब्राह्मण. सोरस्ताडम्—उरसः ताडः (ताडनम्) उरस्ताडः उरस्ताडेन सह यथा स्यात् तथा सोरस्ताडम् (अव्ययीभाव). न...रामभद्रे when राम who was full of sympathy was observing his own fault in this (the ब्राह्मण's son's death) saying 'no premature death can occur amongst the subjects without some fault of the king.' राज्ञः अपचारः (misdeed, fault). अन्तरेण (without) governs the accusative. करुणामय—the affix मय shows प्राचुर्य here. In the रामायण, it is the ब्राह्मण, whose son met a premature death, who lays all the fault at राम's door. 'रामस्य दुष्कृतं किंचिन्महदस्ति न संशयः । यथा हि विषयस्थानां बालानां मृत्युरा-

गतः ॥...राजदोषैर्विपद्यन्ते प्रजा ह्यविधिपालिताः । असद्वृत्ते हि नृपतावकाले म्रियते जनः ॥ यद्वा पुरेष्वयुक्तानि जना जनपदेषु च । कुर्वते न च रक्षास्ति तदा कालकृतं भयम् ॥' उत्तरकाण्ड 73. 10, 16–17. राम too admits the correctness of the ब्राह्मण's words in सर्ग 76. 11. अश...चरत् a heavenly (*lit.* bodiless) voice rose up. In the रामायण, it is नारद who tells राम about the cause of the Brâhmaṇa boy's death. *Vide* उत्तरकाण्ड 74. **Verse 8.** वृषल—शूद्र. 'शूद्राश्चावरवर्णाश्च वृषलाश्च जघन्यजाः' इत्यमरः. तप्यते (4 A.) undergoes severe penance. शीर्ष...ते his head should be cut off by you. शीर्षच्छेदं अर्हति इति. 'शीर्षच्छेदाद्यच्च' पा० 5. 1. 65 (शीर्षच्छेदं नित्यमर्हति शीर्षच्छेद्यः । सि. कौ.). जीवय bring back to life. According to writers on धर्मशास्त्र, a शूद्र was not authorized to study the Vedas or to practise तपश्चर्या. His only duty was to serve the three higher castes. He would have been guilty of अधर्म if he had violated the rules laid down for his class. 'विप्रसेवैव शूद्रस्य विशिष्टं कर्म कीर्त्यते । यदतोऽन्यद्धि कुरुते तद्भवत्यस्य निष्फलम् ॥' मनु० 10. 123.

P. 40. इत्युपश्रुत्यैव immediately after hearing this. आकृष्टः कृपाणः पाणौ यस्य who had a drawn sword in his hand. पुष्पकं विमानम् —This was the aerial car of कुबेर which रावण had wrested from him. After रावण's destruction, राम had dismissed पुष्पक and asked it to go to कुबेर and to return to him when he remembered it. See उत्तरकाण्ड सर्ग 41. दिशः are the four principal cardinal points. विदिशः the four subquarters, south-east, south-west, north-west and north-east. धूमपः *lit.* one who drinks smoke *i. e.* inhaling smoke as a sort of penance. 'तस्मिन् सरसि तप्यन्तं तापसं सुमहत्तपः । ददर्श राघवः श्रीमाँल्लम्बमानमधोमुखम् ॥' उत्तरकाण्ड 75. 14. For taking in smoke, he must have hung head downwards. अपि नाम—these words are often used in the sense of 'would that, I hope that.' कठोरीभूतः advanced (*i. e.* hot). रामभद्रः—Note that वासन्ती softens towards राम.

Verse 9. The subject of अर्चन्ति is कुलायद्रुमाः, the object being गोदावरीम्. कण्डूलाः (कण्डूयुक्ताः) द्विपानां गण्डपिण्डाः (कपोलभित्तयः) तेषां कषणं तस्मात् आकम्पेन by the shaking due to rubbing (against them) the round and itching temples of elephants. संपातिभिः... कुसुमैः with flowers loosened from their stems by the heat and falling down (by the shaking &c.). घर्मेण (निदाघेन) स्रंसितं बन्धनं येषाम्. छाया...त्वचः (an *adj.* of द्रुमाः)—छायायां अपस्किरमाणाः विष्किराः (शकुनयः) तेषां मुखैः व्याकृष्टाः कीटाः याभ्यः ताः °कीटाः (बहुव्रीहि) °कीटाः त्वचः येषाम् (बहुव्रीहि)—the barks of which had worms drawn out of them by the beaks of birds that were scratching for food in

their shade. कूजन्ति क्लान्तानि कपोतानां कुक्कुटानां च कुलानि येषु on which there are swarms of doves and fowls that are crowing and tired (by the heat). कुलायद्रुमाः trees having nests on them. अपस्किरमाण pr. part of कृ (6th conj.) with अप. कृ is परस्मैपदि but, in the sense of 'joy', 'maintaining oneself', 'making a nest', it takes आत्मनेपद- 'किरतेर्हर्षजीविकाकुलायकरणेष्विति वाच्यम्' वार्तिक. स् is prefixed to कृ when preceded by उप in the sense of scratching the ground on the part of quadrupeds and birds on account of हर्ष, जीविका and कुलायकरण. 'अपाच्चतुष्पाच्छकुनिष्वालेखने' पा० 6. 1. 142 (अपात् किरतेः सुट् स्यात्। सि. कौ.) 'सुडपि हर्षादिष्वेव वक्तव्यः' वार्तिक (अपस्किरते वृषो हृष्टः कुक्कुटो भक्ष्यार्थी श्वा आश्रयार्थी च। सि. कौ.). कुलायद्रुमाः—कुलाययुक्ताः द्रुमाः (मध्यमपदलोपी समास like शाकपार्थिव). 'कुलायो नीडमस्त्रियाम्' इत्यमरः. Mark the alliteration in this verse, especially in the first and fourth lines. The figure in the words अर्चन्ति &c. is उत्प्रेक्षा. विष्कम्भः or-कः—is an interlude between the Acts of a drama carried on by one or more characters, who connect the story of the drama and the minor details of the plot that are not represented on the stage by briefly explaining to the audience what has occurred in the intervals of the Acts or what is about to happen in the future. It is of two kinds शुद्ध and संकीर्ण, the former when the persons engaged in it are characters of middling status and the latter when either one or more of them are inferior characters. The साहित्यदर्पण defines it as 'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः। मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः। शुद्धः स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पितः॥'. Here it is शुद्ध, as आत्रेयी and वासन्ती are both मध्यमपात्र्s. This is a fine विष्कम्भक in its own way, but is inferior to that at the beginning of the 4th Act.

P. 41. सदयं उत्खातः खड्गः येन who had drawn out his sword with compassion (and not in wrath). **Verse 10.** दक्षिण—The word is purposely used; it means 'right hand' and also 'courteous.' राम suggests that his hand though called दक्षिण is really far from being so, being unkind to the शूद्रतापस. द्विजस्य मृतस्य शिशोः जीवातवे for restoring to life the deceased son of the Brāhmaṇa. जीवातवे is really the dative of the Vedic infinitive. Here it is the dative of the noun जीवातुः. 'जीवातुर्जीवनौषधम्' ('जीवनार्थमौषधं जीवनरक्षोपायः' इति क्षीरस्वामी). निर्भरेण (पूर्णेन) गर्भेण खिन्ना or निर्भरं गर्भखिन्ना सीता तस्याः विवासने पटुः तस्य—qualifies रामस्य— who is clever in banishing सीता who was depressed by the full developed foetus or who was extremely exhausted on account of (the burden of) her foetus. The reading दुर्वहगर्भ० is not bad.

It means 'a fœtus that was hard to carry'. करुणा...स्ते whence (how) can you have pity? As राम had been cruel enough to abandon his own pregnant and innocent wife, his hand would feel no pang in killing a stranger like the शूद्रतापस. कथंचित्प्रहत्य striking (the शूद्रतापस) with difficulty. कृतं...कर्म (you) have done an act befitting राम. वीर० says "रामसदृशं कर्म, न तु दशरथसदृशं कर्म। दशरथो ह्यबुद्धिपूर्वकं शूद्रतापसवधं कृतवान्। तथा च 'पितुः शतगुणं पुत्रः' इति न्यायेन दोषविषय एव न तु गुणविषय इति स्वोपालम्भ इह व्यज्यते।". अपि...शिशुः would that the ब्राह्मण boy be restored to life. राम, though assured by the superhuman voice in the 8th verse, feels a momentary flutter. He killed the शूद्रतापस, but he doubts whether the boy would come to life again. दिव्यपुरुषः—the शूद्रतापस on being killed assumed the from of a divine being. **Verse 11.** दत्तं अभयं येन. यमादपि दत्ताभये दण्डधारे त्वयि (loc. absolute) you, who have given (extended) safety even against the God of death, being the chastiser (of offenders). ऋद्धिः prosperity (in that from being a शूद्र, he was elevated to the position of a दिव्यपुरुष). The gods say to राम 'यस्मिन्मुहूर्ते काकुत्स्थ शूद्रोऽयं विनिपातितः। तस्मिन्मुहूर्ते बालोऽसौ जीवेन समयुज्यत॥' उत्तरकाण्ड 76. 15. नतः—नम् and its derivatives govern the dative and sometimes the accusative of the person or thing saluted. सतां सङ्गः तस्माज्जायते इति०जानि. निधनानि destruction, death. शम्बूक was practising penance for being a god. 'शूद्रयोन्यां प्रजातोऽसि तप उग्रं समास्थितः। देवत्वं प्रार्थये राम सशरीरो महायशः' ॥ उत्तरकाण्ड 76. 2. द्वयम्—the revival of the Brâhmaṇa boy and the prosperity of शम्बूक. परिपाकः = फलम् fruit, reward. **Verse 12.** यत्र is to be connected with वैराजा नाम लोकाः. It is difficult to distinguish between आनन्द and मोद. But we may accept what वीर० says 'आनन्दाः आत्मानुभवजन्या हर्षाः, मोदाश्च दिव्यविषयानुभवजन्या हर्षाः'. Compare ऋग्वेद IX. 113. 11 'यत्रानन्दाश्च मोदाश्च मुदः प्रमुद आसते' (the accents are omitted by us). The उपनिषद्s speak of ब्रह्म as 'आनन्द' 'आनन्दो ब्रह्मेति व्यजानात्' तैत्तिरीयोपनिषद् 3. 6. पुण्याः सम्पदः holy affluence such as the eight सिद्धिs अणिमा &c. quoted on p. 34 of the notes. The reading पुण्यांभिसम्भवाः (पुण्येभ्यः अभिसम्भवः येषां) is an *adj.* of आनन्दाः and मोदाः and means 'that spring from religious merit.' It is not a bad reading. वैराजा...शिवाः may those blessed (auspicious) regions of light called वैराज be thine. ध्रुवाः for शिवाः is a good reading and the last half will than mean 'may those regions of light called वैराज be thine for ever' or 'may those eternal regions of light &c.' वैराज (from विराज्)—विराजः ब्रह्मणः इमे वैराजाः. लोकाः—There are 14 worlds in all, 7 higher

and 7 lower ones. The seven higher ones are भूः, भुवः, स्वः, महः, जनः, तपः, सत्यम्. The first three are कृतक (made and destroyed), महः is कृतकाकृतक, while the last three are अकृतक. Those who reach सत्यलोक are never born again. They become मुक्त. When ब्रह्मा goes to sleep (that is at the end of the कल्प) the first four are destroyed and the last three remain. See विष्णुपुराण II. 7 for this. तैजसाः—तेजोमयाः.

P. 42. युष्मत्प्रसादः उपादानं कारणं यस्य. युष्मत्प्र...महिमा this greatness (that I have attained) is caused by your favour. The reading of V. and Gh. is good. युष्मत्पादप्रसादः उपायः यस्य. Compare महावीर० IV where विश्वामित्र says of राम's greatness 'प्रकृष्टपुण्यपरिपाकोपादान एष महिमा.' किमत्र तपसा of what use are austerities here? He means that the greatness he has attained to is solely due to the favour of राम and that his austerities have contributed nothing towards that result. If राम had not punished him, he would not have been able to go to higher regions and would have gone on practising penance as a शूद्र. It was believed that when offenders were punished by kings they became pure and went to heaven if they had any previous merit. 'राजभिः कृतदण्डास्तु कृत्वा पापानि मानवाः । निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा ॥' मनु० 8. 318. अथवा...तपसा or my austerities have done a good deal for me. **Verse 13.** Construe भुवने अन्वेष्टव्यः भूतनाथः शरण्यः (त्वं) मां वृषलकं अन्विष्यन् योजनानां शतानि क्रान्त्वा यद् इह प्राप्तः असि सः तपसां संप्रसादः that you, who are a protector and lord of beings in this world and are to be sought after, should have arrived here after travelling hundreds of yojanas, searching for me, a wretched शूद्र, is (certainly) a blessing (conferred) by austerities. योजन is a distance of four क्रोशs. अन्यथा चेत् if it were otherwise (*i. e.* if this were not due to तपस्). अयोध्यायाः from अयोध्या. उपगमः arrival. दण्डका, being a proper name, retains its gender, though used in the same case with वने. He means that there was no possibility of राम's returning again to दण्डका from अयोध्या, but it was the तपस् of शम्बूक that brought राम from afar to save शम्बूक. The way in which दण्डका is pressed on Râma's notice is extremely clever. भूतनाथः—राम is here identified with the supreme being. This is an anachronism. The poet transfers his own feelings to persons who were contemporaries of राम. राम himself had no idea that he was an अवतार of विष्णु 'आत्मानं मानुषं मन्ये रामं दशरथात्मजम् ।' युद्धकाण्ड 117. 11. भूतनाथ may also mean 'king.' अन्वेष्टव्यः—*God is to be searched*

for by the whol, world as said in the उपनिषद् 'य आत्मा अपहतपाप्मा सोऽन्वेष्टव्यः स विजिज्ञासितव्यः' बृहदारण्यकोपनिषद्. वृषलकः—क is added in the sense of कुत्सा, according to 'कुत्सिते' पा० 5. 3. 74 (कुत्सितः अश्वः अश्वकः । सि. कौ.). **Verse 14.** The principal sentence is एते दण्डकारण्यभागाः परिचितभुवः सन्दृश्यन्ते or एते परिचितभुवः दण्डकारण्यभागाः सन्दृश्यन्ते, परिचितभुवः being a predicative adjective in the first case and not so in the second. The meaning in the first case is 'These *regions of the* दण्डका forest appear familiar to me (*lit.* are seen to have grounds that were familiar to me);' in the second 'Here are seen the regions of the दण्डका forest, the grounds of which were once familiar to me.' क्वचिद्—अपरतः are used in the sense of 'in one place—in another place' or 'here—there.' स्निग्ध...रूक्षाः they (०भागाः) are glossy and dark in one place, in another place they are rough (not pleasing to look at) on account of the fearful expanse (of dreary deserts). भीषणः आभोगः त्तेन रूक्षाः. स्थाने...निर्झराणाम् which have at various places (here and there) the quarters noisy with the gurgling sound of rivulets. मुखराः ककुभः (दिशः) येषाम् (qualifies ०भागाः). 'दिशस्तु ककुभः काष्ठाः' इत्यमरः. ककुभ् *f.* निर्झरः a spring. तीर्था...मिश्राः which contain holy places, hermitages, hills, rivers, caves and forests. तीर्थानि आश्रमाः गिरयः सरितः (नद्यः) गर्ताः कान्ताराणि च तीर्थाश्च...कान्ताराणि तैः मिश्राः (०भागाः). As parts of the दण्डका forest are being described, to say that the दण्डका forest contained forests is superfluous. Hence कान्तार *should* be taken to mean 'difficult paths.' 'महारण्ये दुर्गपथे कान्तारः पुंनपुंसकम्' इत्यमरः. परिचिताः भुवः येषाम्. The reading गर्भकान्तारमिश्राः means 'which have forests in the inside of which are holy places, hermitages, hills and rivers.' तीर्थानि आश्रमाः गिरयः सरितश्च गर्भे येषां ते ०गर्भाः कान्ताराः तैः मिश्राः. किल is used in the sense of 'it is reported.'

P. 43. **Verse 15.** दूषण, खर and त्रिमूर्धन् were three राक्षस्s killed by राम. When शूर्पणखा's ears and nose were cut off, she went to her brother खर, who was the generalissimo of the राक्षस्s in जनस्थान. She told him who had treated her in that way and urged him to take revenge on राम and लक्ष्मण. खर sent first fourteen राक्षस्s; when they were killed by राम, खर sent his सेनापति दूषण with 1,4000 राक्षस्s. All these fared no better. Then only त्रिमूर्धन् and खर remained, who also were killed by राम. So the reading in the text is in accordance with the रामायण. See

अरण्यकाण्ड सर्गs 19—30 for this account. 'इति तस्यां ब्रुवाणायां चतुर्दश महाबलान्। व्यादिदेश खरः क्रुद्धो राक्षसानन्तकोपमान् ॥' अरण्यकाण्ड 19. 21; 'अब्रवीद्दूषणं नाम खरः सेनापतिं तदा ॥ चतुर्दश सहस्राणि मम चित्तानुवर्तिनाम्। ...सर्वोद्योगमुदीर्णानां रक्षसां सौम्य कारय ॥' सर्ग 22.7-9. The reading 'रक्षसां भीमकर्मणाम्' was probably suggested by the following verse from the रामायण 'चतुर्दश सहस्राणि रक्षसां भीमकर्मणाम्। हतान्येकेन रामेण मानुषेण पदातिना ॥'अरण्यकाण्ड 26. 35. ०त्रिमूर्धानः—we rather expect त्रिमूर्धाः, according to the सूत्र 'द्वित्रिभ्यां ष मूर्ध्नः' पा० 5. 4. 115. (आभ्यां मूर्ध्नः षः स्याद्बहुव्रीहौ। द्विमूर्धः, त्रिमूर्धः। सि. कौ.). This verse occurs in महावीरचरित V. 13. सिद्धानां क्षेत्रं a holy place for those who have attained to the सिद्धिs, for which see p. 34 (notes). The reading सिद्धिक्षेत्रे would mean 'a holy place where the सिद्धिs can be secured.' मादृशा...जातः even ordinary persons from the country like me can move about without fear (*i.e.* unmolested). अकुतोभयः is a compound of the मयूरव्यंसकादि class (पा० 2.1.72). नास्ति कुतो भयं यस्य. न...मपि this is not only दण्डका, but also जनस्थान? बाढम्—(*ind.*)assuredly; O, yes (used in answer to questions). सर्व...हर्षणानि—that make the hair of all creatures stand erect. सर्वभूतानां लोमानि हर्षयन्तीति ०हर्षणानि. The hair on one's body stand erect, when one is extremely frightened. The forests are so full of terrors that they cause the hair to stand on end. उन्मत्तैः चण्डैश्च श्वापदकुलैः सङ्कुलानि गिरिगह्वराणि येषां—in which the caverns of mountains are full of crowds of furious and terrible beasts. 'सङ्कीर्णं सङ्कुलाकीर्णे' इत्यमरः. 'गह्वरं बिलदम्भयोः' इति शाश्वतः. जन....रण्यानि—huge forests on the skirts (पर्यन्तः) of जनस्थान. जनस्थानस्य पर्यन्ते दीर्घारण्यानि. दक्षिणां...वर्तन्ते lie towards the south. **Verse 16.** The subject is सीमानः and ०स्तिमिताः, ०स्वनाः, ०ग्नयः, ०न्मसः are predicative adjectives of सीमानः. क्वचित्—क्वचित् in one place—in another place; here and there. निष्कूज...स्वनाः (the boundaries) are in one place motionless and noiseless and in another place there is the fierce roar of beasts. निर्गतः कूजः (cooing of birds) याभ्यः ताः, निष्कूजाश्च ताः स्तिमिताश्च. प्रोचण्डः सत्त्वानां स्वनः (शब्दः) यासु. 'सत्त्वमस्त्री तु जन्तुषु' इत्यमरः. स्वेच्छया सुप्ताः गम्भीरभोगाः (गम्भीराः भोगाः येषां) च ते भुजगाः तेषां श्वासैः प्रदीप्ताः अग्नयः यासु in which there are fires kindled by the breaths of serpents that are lying down at pleasure and that have terrible hoods. भोगः the hood of a serpent. 'भोगः सुखे स्त्र्यादिभृतावहेश्च फणकाययोः.' If we read गम्भीरघोर० then dissolve स्वेच्छासुप्ताः गम्भीराः घोराश्च भुजगाः—serpents that were big (गम्भीर), and terrible. If we read गम्भीरघोष० we should

dissolve as गमीरः घोषः येषाम् (serpents) that made a terrible hissing sound, when breathing. सीमान...म्भसः the borders have in the bottom of pits a little clear (sparkling) water. प्रदरः a crevice, pit. विरलं स्वच्छं च अम्भः यासु. सीमन् *f.* a boundary. यासु=सीमसु. यासु अयं...पीयते In which (boundaries) is drunk the water of the perspiration of big serpents by the thirsty chameleons. प्रतिसूर्यकः = सरटः (मराठी सरडा) according to क्षीरस्वामी. अजगरः—a huge reptile (अजं गिरति भक्षयति इति). Verse 17. The two चs in the verse show the simultaneous occurrence of the two facts referred to in the two halves of it. पूर्वं भूतः भूतपूर्वः (सुप्सुप् समास), भूतपूर्वः खरस्य आलयः (निवासः) यस्मिन् तत् ०लयम् (*adj.* of जनस्थानम्) which was the former residence of (the demon) खर. प्रत्यक्षा...मवामि I see the former events as if they were present (before me). प्रियः आरामः (उपवनं) यस्याः to whom a grove was dear. आराम usually means a garden prepared by human effort; but here it seems to be used in the sense of a charming cluster of trees. 'आरामः स्यादुपवनं कृत्रिमं वनमेव यत्' इत्यमरः. There is another reading प्रियरामा (प्रियः रामः यस्याः), which is not good as it tells nothing special. एतानि...कान्ताराणि—These are indeed those forests (in which she formerly diverted herself in my company). किमत...स्यात् what could be more dreadful than this (*i. e.* when I see them now without her). There is another reading किमतः...कस्य, which is equally good. It means 'what else can be a stronger example of the fearful' (meaning that this sight of the forests without सीता is the most fearful thing he could witness). Verse 18. मधुगन्धिषु—मधुनः (पुष्परसस्य) गन्धः अस्यास्तीति मधुगन्धिन् तेषु—that had the fragrance of honey. इति इह अरमत एव असौ with these wordss she did take delight here (in this forest). एव is emphatic. Though सीता was a princess and had to wander with her husband on foot in forests, she felt nothing but delight in the forests when in his company. स्नेहः... तादृशः that was the sort of affection she bore to me. In the second half of the verse there are numerous readings, of which the one in the text is the best. We notice some of the readings. N. has 'इति इव आरमते ह्यसौ' for this reason she, as it were, took delight here. In this case इ is a mere expletive. आरमते is present, while we expect the past tense, as सीता in the eye of राम had died years ago. Further आरमते is against पाणिनि. रम् preceded by वि, आ and परि takes परस्मैपद necessarily. See notes p. 29. V. reads इति च अरमत इव असौ—and for this reason she as if was

delighted, Here च is an expletive and there is no reason why इव should be used. सीता as a matter of fact felt delight even in the forests in राम's company. Gh. reads इति इव आरमति इव असौ. In this case the employment of इव twice hardly gives any sense and moreover आरमति is in the present, when we expect the past. Another reading is इति हा रमते सीता—alas! thus does सीता take delight. This is a good reading; only we have रमते in the present. But we may explain that away by saying that राम felt as if सीता was then present. There are a few more variants, which do not require detailed examination; they are इति हारमतेवासौ (this is good, separate इति हा अरमत एव असौ), इति वारमतीवासौ, इति चारमतीवासौ. When राम came to सीता to inform her that he was going to a forest to fulfil the promise of his father to कैकयी, सीता asked to be allowed to follow him and said 'सुखं वने निवत्स्यामि यथैव भवने पितुः । अचिन्तयन्ती त्रीँलोकांश्चिन्तयन्ती पतिव्रतम् ॥ शुश्रूषमाणा ते नित्यं नियता ब्रह्मचारिणी । सह रंस्ये त्वया वीर वनेषु मधुगन्धिषु ॥' अयोध्याकाण्ड 27. 12–13. The poet seems to have combined *portions of the above two verses.* **Verse 19.** *The subject of* अपोहति is प्रियो जनः. न...पोहति (that person who is loved by another) without doing anything whatever removes pain by (giving) happiness (by mere presence). The mere presence of one loved by us is bliss in itself; no active deed need be done. राम means to say that he did nothing to cause happiness to सीता; yet his mere presence was sufficient to make सीता happy. अपोहति—present of ऊह् with अप to remove, destroy. तत्तस्य...जनः that is some indescribable treasure of a man, *viz.* the beloved person that he has got.

P. 45. तद्...सहैः therefore enough of these *(forests) that* (the sight of which) are hard to bear. The forests on the skirts of जनस्थान (referred to on p. 43 of the text) could no more be looked at by राम, as they reminded him of the happy days that he had passed there formerly. G. connects दुःसहैः with खेदैः (understood) which is unnecessary. The reading दुरासदैः would mean 'inaccessible'. It is not so good as the one in the text. एतानि goes with मध्यमारण्यकानि. मद...पर्वतैः—that (forests) are covered with mountains the appearance of which is as soft (pleasing) as the neck of a peacock cooing through intoxication मदेन कलः मयूरः तस्य कण्ठः तद्वत् कोमला छविः येषाम्. ०च्छविभिः is an *adj.* of पर्वतैः. The mountains being at a great distance had a mellow

blue hue. 'शोभा कान्तिर्द्युतिश्छविः' इत्यमरः. अविरल...मण्डितानि—अविरलं निविडाः नीलबहलच्छायाः (नीला बहला च छाया येषां ते °च्छायाः) च ते तरुणतरवः तेषां षण्डं तेन मण्डितानि—adorned with rows of young trees which are situated close together and which have dark and abundant foliage. षण्डः—ण्डम्—'अब्जादिकदम्बे षण्डमस्त्रियाम्' इत्यमरः. असंभ्रान्तानि विविधमृगयूथानि यस्मिन् where the herds of various kinds of beasts are at ease (free from fear). मध्यमारण्यकानि the forests in the middle. This reading is better than महारण्यानि. On p. 43 of the text, शम्बूक drew the attention of राम to big forests that were on the border of जनस्थान. Afterwards he casts his eye still forward and calls upon राम also to do the same. Hence the word मध्यमारण्यकानि as contrasted with °पर्यन्तदीर्घारण्यानि is preferable. महारण्यानि would not serve to distinguish these forests from those already seen, nor to locate them. For पर्वतैः, some read पर्यन्तैः which is not good. It would mean '(forests) that are covered with borders that have &c.' The reading छायातरु° is not good. We may explain as 'छायाप्रधानाः तरवः'. **Verse 20.** The principal sentence is इह निर्झरिण्यः वहन्ति (rivulets flow). समद...तोयाः (*adj.* of निर्झरिण्यः)—समदाः (मदेन सह बहुव्रीहि) शकुन्ताः तैः आक्रान्ताः (सङ्कुलाः) वानीरवीरुधः तासां प्रसवाः (पुष्पाणि) तैः सुरभि शीतं स्वच्छं च तोयं यासाम्—the waters of which are clear, cool and fragrant with the flowers of वानीर creepers full of intoxicated birds. वानीर—a kind of cane. वीरुध् *f.* (from रुह् with वि) a creeper. 'लता प्रतानिनी वीरुद्गुल्मिन्युलप इत्यपि' इत्यमरः. फलभरस्य परिणामः (पक्वता) तेन श्यामः जम्बूनिकुञ्जः तस्मिन् स्खलनं तेन मुखराणि भूरीणि स्रोतांसि यासाम्—the many streams of which resound being obstructed (*lit.* stumbling) in the bowers of जम्बू trees that are dark on account of the ripening of their loads of fruit. This verse occurs in महावीर° V. 40. Some read वानीरमुक्त° which means '(flowers) that are dropped down by वानीर creepers.' **Verse 21.** The principal sentence in the first half of the verse is अत्र भल्लूकयूनां अम्बूकृतानि स्त्यानं दधति. दधति—third person plural present of धा. दधति...कृतानि here the howlings of young bears residing in the caves (of mountains), being heightened by echoes, assume intensity. कुहराणि (बिलानि) भजन्ते सेवन्ते इति कुहरभाजः तेषाम्. भल्लूकेषु युवानः तेषाम्. 'अथ भल्लुके। ऋक्षाच्छभल्लभालूकाः' इत्यमरः. अनुरसितं (प्रतिशब्दः) तेन गुरूणि. स्त्यानम् (from the root स्त्यै 1 P. A to increase, spread about) increase. अम्बूकृतम्—the noise made at the time of spitting. The howlings of bears are increased in their intensity manifold by the reverberations made in

the caves. शिशिर...गन्धः the cool, pungent and fragrant smell issuing from the knots of सल्लकी plants broken and shattered by elephants spreads about. The word कटु was used in ancient times in the sense of 'pungent' and not in the sense of 'bitter'. कषाय means 'fragrant'. 'कषायो रसभेदे स्यादङ्गरागे विलेपने । निर्यासे च कषायोऽथ सुरभौ लोहितेऽन्यवत् ॥' इति विश्वः. सल्लकी plants were specially liked by elephants. सल्लकीनाम्—is to be connected with ग्रन्थि in the compound इभ०. इभैः दलिताः (भिन्नाः) विकीर्णाश्च ग्रन्थयः तेषां निष्यन्दः तस्य गन्धः. The verse occurs in the महावीर० V. 41 and the मालतीमाधव IX. 6.

P. 46. बाष्पस्य स्तम्भेन सह यथा स्यात्तथा—restraining his tears. राम had begun to shed tears on account of the onrush of the memories of the past; but he checked them, as he had to bid farewell to the दिव्यपुरुष. शिवा...याना: may your paths called देवयान be prosperous. प्रलीय... लोकेभ्यः may you vanish towards the meritorious worlds (the worlds enjoyed by the meritorious). ली 4 A. with प्र to be dissolved, to vanish. Some editions read शिवास्ते पन्थानः देवयानं प्रतिपद्यस्व पुण्येभ्यः लोकेभ्यः (may your journey be prosperous ! may you enter upon the path of the gods in order to reach the holy worlds). देवयानं may also mean 'the celestial car' (पुष्पकविमान); but this does not seem to be likely. This latter reading yields a very good sense and presents no difficulty. But it seems to us that it is an emendation made in the original text. The reading in the text presents a difficulty on account of the plural पन्थानो देवयानाः. We generally meet with the singular. In the उपनिषद्s two paths are often spoken of, one of them is called देवयान and the other पितृयान. The former path leads the wise and faithful through various stages to an entrance into ब्रह्म from which there is no return; the latter path, in requital for sacrifices, works of piety and asceticism, guides to the moon where a person remains as long as a remnant of his good works exists and then to the earth. 'तद्य इत्थं विदुर्ये चेमेऽरण्ये श्रद्धा तप इत्युपासते तेऽर्चिषमभिसम्भवन्त्यर्चिषोऽहरह्न आपूर्यमाणपक्षमापूर्यमाणपक्षाद्यान्षडुदङ्ङेति मासांस्तान् । १ मासेभ्यः संवत्सरं संवत्सरादादित्यमादित्याच्चन्द्रमसं चन्द्रमसो विद्युतं तत्पुरुषोऽमानवः स एतान् ब्रह्म गमयत्येष देवयानः पन्था इति । २ अथ य इमे ग्राम इष्टापूर्ते दत्तमित्युपासते ते धूममभिसंभवन्ति धूमाद्रात्रिं रात्रेरपरपक्षमपरपक्षाद्यान्षड् दक्षिणैति मासांस्तान्नैते संवत्सरमभिप्राप्नुवन्ति । ३ मासेभ्यः पितृलोकं पितृलोकादाकाशमाकाशाच्चन्द्रमसमेष सोमो राजा तद्देवानामन्नं तं देवा भक्षयन्ति ॥ ४ तस्मिन्यावत्संपातमुषित्वाथैतमेवाध्वानं निवर्तन्ते' छान्दोग्य V. 10. In the भगवद्गीता the same paths are referred to in

Chapter VIII. 23–26. 'शुक्लकृष्णे गती ह्येते जगतः शाश्वते मते । एकया यात्यनावृत्तिमन्ययावर्तते पुनः ॥' 26. यावत् in the first place. शाश्व...विशामि I shall enter the eternal world (*lit.* place). He calls it शाश्वत पद, because those who proceed by the path of the gods never return but remain in the state of मुक्त forever. Compare 'स एतान् ब्रह्म गमयति एष देवपथो ब्रह्मपथ एतेन प्रतिपद्यमाना इमं मानवमावर्तं नावर्तन्ते' छान्दोग्यIV. 15. 6; 'ततः पदं तत्परिमार्गितव्यं यस्मिन्गता न निवर्तन्ति भूयः ।' भगवद्गीता 15. 4. **Verse 22.** राम says that in his stay in the दण्डकारण्य he led the life of a गृहस्थ as well as that of a वानप्रस्थ. As he lived on fruits, roots &c. he was a वानप्रस्थ. As he enjoyed the pleasures of married life, he was a गृहस्थ. The two चs show the simultaneous character of the two states. For आरण्यक, see notes p. 23. रताः स्वधर्मे devoted to our duties (as क्षत्रियs, protecting the sages against demons). रसज्ञाः that had tasted. **Verse 23.** ते एव those (well known to us in former days). विरुवन्तः मयूराः येषु (mountains) on which peacocks were cooing. मत्ताः हरिणाः येषु. वनस्थलानि sylvan spots. आमञ्जवः वञ्जुललताः येषु (banks) on which there were charming वञ्जुल creepers. वञ्जुलः common cane or reed (वेतस). G. reads 'आमन्द्रमञ्जुलरुतानि which means 'on which there was the chirping (of birds) that was slightly deep and charming.' N. reads 'आमञ्जुवञ्जुलरुतानि', which means 'on which there was the charming chirping (of birds) on वञ्जुल creepers'. आमञ्जु वञ्जुलेषु रुतं येषु. नीरन्ध्राः (निर्गतं रन्ध्रं येभ्यः) नीरे निचुलाः येषु—on which there were in the water निचुल trees thickly situated. 'निचुलो हिज्जलोऽम्बुजः' इत्यमरः. A निचुल tree grows in water. Some read नील for नीर, when the meaning is 'on which there are dark, thickly situated निचुल trees'. N. reads नीप for नीर, which would mean 'on which there are thickly situated नीप (कदम्ब) and निचुल trees'.

P. 47. **Verse 24.** Construe यत्र...नदी यश्च अयम् मेघमाला इव आरादिव विभाव्यते सोऽयं गिरिः प्रस्रवणः. मेघ...भाव्यते which is seen as if it were near, like row of clouds. आरात् means both 'near' and 'far off.' Distance lends to all objects and especially to hills a blue hue. प्रस्रवणगिरि was distant, yet seemed to be near, as very few other objects intervened. मेघमाला is also bluish dark. If we read आरादपि, the meaning is 'which, resembling a row of clouds, is seen though it is distant.' Being very high, the hill was seen though it was at a distance. It seems that there is some difficulty about the distances of the various places mentioned in the drama. राम dwelt in पञ्चवटी on the गोदावरी and सीता

was carried off from राम's cottage in पञ्चवटी. जटायु also dwelt near Rāma's cottage in पञ्चवटी; see अरण्यकाण्ड 14. 34 'सोऽहं वाससहायस्ते भविष्यामि यदीच्छसि। सीतां च तात रक्षिष्ये त्वयि याते सलक्ष्मणे॥'. We learn from किष्किन्धाकाण्ड सर्ग 27 that प्रस्रवणगिरि was near किष्किन्धा. If the identification of पम्पा with Hampi and of पञ्चवटी with modern Nasik be correct, it is impossible that प्रस्रवण could have been visible from पञ्चवटी, as the poet here represents it to be. **Verse 25.** अस्यैव=प्रस्रवणस्यैव. गृध्रराजस्य=जटायुषः. तस्य अधस्तात्—at the foot of it (शिखर). वय...टजेषु we also lived contented in those huts made with leaves (of trees). यत्र=उटजेषु. गोदा...वनान्तः where there was a charming sylvan spot in which the beauty of the greenish trees was spread (reflected) in the waters of the Godâvarî and where there were birds cooing inside it and therefore noisy. पयसि is to be connected with वितत in the compound वितत...श्रीः. This is एकदेशी अन्वय. वितता श्यामलानां अनोकहानां (वृक्षाणां) श्रीः (शोभा) यत्र. अन्तः कूजन्तः अत एव मुखराः शकुनाः यत्र वनस्य अन्तः उद्देशः 'अन्तः स्वरूपे निकटे प्रान्ते निश्चयनाशयोः। अवयवेऽपि' इति हैमः. चिरनिवासेन on account of long residence. विविध...प्रदेशाः (supply सन्ति or वर्तन्ते) there are spots which witnessed our various unrestrained confidential dealings. विविधाः विस्रम्भात् अतिप्रसङ्गाः तेषां साक्षिणः. किमिद...रामस्य what is this that has to-day befallen राम? The meaning is that a vast change has come over him. **Verse 26.** The principal sentence is घनीभूतः शोकः मां विकलयति. The first three lines contain three उपमाs of शोक. चिरात्...रसः like fierce poison circulating about that begins its agonies after a long time. Some poisons are extremely deadly but slow in their operation. Similarly राम's sorrow had been slowly but surely gathering strength for twelve years. The words चिरादेगारम्भी can be construed with शोक also. कुत...शकलः like the piece of a dart that was moved by force coming (suddenly) from some direction. संवेगः agitation, violent speed. व्रणो...पुनः like an ulcer on which corns had grown and which had again been opened in the vitals of the heart. रूढः ग्रन्थिः यस्य (externally healed, not really). If an ulcer from which pus was coming heals up there is a hard fleshy knot left. If pus again forms in it, it causes greater pain. घनीभूतः...नूतन इव my sorrow, becoming intense, overpowers me as if it were new. Rāma says that he had been grieving twelve years for सीता. That grief had been gaining strength all those years. At the sight of पञ्चवटी and the other familiar objects, a climax is reach-

ed and grief overpowers him, as if he had just then been separated from सीता. The reading चिरोद्वेगारम्भी is not good. It means 'that causes despondency after a long time.' This cannot be well construed with विपरसः. For प्रचलः some read चलितः which is good and means the same thing. निहितः इव for प्रचल इव would mean 'placed inside (the body).' Some read मूर्छयति च for नूतन इव, which also is good. पूर्वसुहृदः my former friends. अहो... सन्निवेशः—Oh, the position of the objects has changed. अवस्थित means 'fixed;' अनवस्थित means 'unsettled; changed.' The reading भूमिसंनिवेशः is also good; it would mean 'the position of the landscape has undergone a change.' तथाहि for instance. **Verse 27.** पुरा...सरिताम् where formerly there was a stream, there is now the sandy bank of rivers. 'तोयोत्थितं तत्पुलिनम्' इत्यमरः. विप...रुहान् the denseness and thinness of trees have become interchanged This means that the former density of trees has given place to thinness and *vice versa.* क्षितिरुह् *m.* a tree (क्षितौ रोहति इति). बहोः qualifies कालस्य. बहो...मिदम् this forest, seen after a long time, I regard as being quite another. निवेश...द्रढयति the situation of the hills, however, confirms (my) idea that it is the same. द्रढयति—denominative verb from दृढ. राम means that in twelve years the courses of rivers and the appearance of the trees underwent a total change; it is only the hills that remained unchanged by the lapse of time. क्षेमेन्द्र in his औचित्यविचारचर्चा cites this verse as an example of देशौचित्य and remarks "अत्र बहुभिर्वर्षसहस्रैरतिक्रान्तैः शम्बूकवधप्रसङ्गेन दण्डकारण्यं रामः पूर्वपरिचितं पुनः प्रविष्टः समन्तादवलोक्यैवं ब्रूते 'पुरा यत्र नदीनां प्रवाहस्तत्रेदानीं तटम्, वृक्षाणां घनविरलत्वे विपर्ययश्चिराद्दृष्टं वनमिदमपूर्वमिव मन्ये, पर्वतसन्निवेशस्तु तदेवैतदिति बुद्धिं स्थिरीकरोति ।' इत्युक्ते चिरकालविपर्ययपरिवृत्तसंस्थानकाननवर्णनया हृदयसंवादी देशस्वभावः परममौचित्यमुद्द्योतयति ।". हन्त alas ! परि...तीव my affection for पञ्चवटी as if draws me forcibly from this place, though I am avoiding it (पञ्चवटी). पञ्चवट्यां स्नेहः. सकरुणम् pathetically. **Verse 28.** यस्यां and यत्सम्बन्धि० are to be connected with तां पञ्चवटीं in the latter half of the verse. यस्यां...गृहे in which I passed those (former well-known) days in her (Sîtâ's) company as in my own house. राम says that in पञ्चवटी he was as happy in the company of सीता as he would have been in his own palace at अयोध्या. यत्सम्ब.. स्यीयत about which we (राम and सीता) always had long talks (when we came back to अयोध्या). कथाभिरास्यीयत is an impersonal construction. आस्यीयत passive Imperfect 3rd per. sing. of स्था with आ. The reading पुनः for यथा is not bad. In that case we

should stop at नीता: and begin a new sentence with पुनः. The meaning then would be 'and again in our palace (at अयोध्या) we had long talks' &c. नाशिता प्रियतमा (सीता) येन सः नाशितप्रियतमः. एकः is emphatic. राम is ashamed to show his face to पञ्चवटी as he was without सीता, whom he had abandoned without any fault on her part. गच्छतु...वा or how can (राम) go without honouring (*i. e.* visiting) it (पञ्चवटी).

P. 49. मत्तः from me. श्रुतं भवतः संनिधानं येन—who heard of your presence (from me). परिकल्पितं विमानात् अवतरणे (अवतरणकाले कर्तव्यम्) मङ्गलं यया—who has prepared the auspicious rites to be performed at the time of your getting down from the ærial car. In the कादम्बरी we frequently meet with the word अवतरणमङ्गल or अवतरणक. अवतरण is a mystic rite consisting in waving cocoanuts, rice mixed with curds and other things over a person and then keeping aside the things so waved where four roads meet. वत्सला affectionate. वत्स + affix ल, according to 'वत्सांसाभ्यां कामबले' पा० 5. 2. 98 (आभ्यां लच् स्यात् यथासंख्यं कामवति बलवति चार्थे । वत्सलः । अंसलः । सि. कौ.). लोपामुद्रा—wife of अगस्त्य and daughter of a king of विदर्भ. The reading आगस्त्यायनाः would mean 'the descendants of अगस्त्य'. आगस्त्यायन would be formed from अगस्त्य, accordng to 'नडादिभ्यः फक्' पा. 4. 1. 99 (गोत्र इत्येव । नाडायनः । सि. कौ.). सम्भावय् honour. प्रजविन् *adj.* swift 'तरस्वी त्वरितो वेगी प्रजवी जवनो जवः' इत्यमरः. In the रामायण also, we see that राम went to see अगस्त्य after killing शम्बूक and obtained दिव्याभरण from the sage. See उत्तरकाण्ड सर्ग 76. इत...पुष्पकम् let your majesty turn the ærial car in this direction. गुरु...रामस्य excuse for a moment राम's transgression due to regard for elders. उपरोधः restraint; hence what causes restraint *i. e.* obedience or regard for. As राम had to go to see अगस्त्य who was a venerable sage, he had to defer his visit to पञ्चवटी. **Verse 29.** गुञ्ज...गिरिः this is the hill (called) क्रौञ्चावत which is full of the swarms of crows that are silent in the rattling of the clumps of bamboos resounding with the hooting of numerous owls that are making noise in the hollows of bowers. कुञ्जाः एव कुटीराः, गुञ्जन्तः कुञ्जकुटीरेषु कौशिकाः तेषां घटाः (समूहाः) तासां घूत्कारः, तद्वन्तः कीचकाः तेषां स्तम्बाः तेषामाडम्बराः तैः मूकानि मौकुलिकुलानि यस्मिन्. कुटीरः (from कुटी + affix र) a hut. 'कुटीशमीशुण्डाभ्यो रः' पा 5. 3. 88. (ह्रस्वा कुटी कुटीरः). 'महेन्द्र-गुग्गुलु-उलूक-व्यालग्राहिषु कौशिकः' इत्यमरः. घटा means properly 'a herd of elephants'; here simply 'swarm' 'करिणां घटना घटा' इत्यमरः. घूत्कारः hooting. This is an onomatopoetic word. घूत्कारवत्—the

possessive affix वत् is here affixed to वृत्कार. कीचकः a bamboo that has holes and rattles when filled with wind. 'वेणवः कीचकास्ते स्युर्ये स्वनन्त्यनिलोद्धताः' इत्यमरः. स्तम्बः—a clump of grass, cluster, bunch: 'स्तम्बो गुच्छस्तृणादिनः' इत्यमरः. आडम्बरः—'the sound of a drum'; here sound in general. 'आडम्बरस्तूर्यरवे गजेन्द्राणां च गर्जिते' इत्यमरः. It will be noticed that the commentary separates as स्तम्ब and अडम्बर, which is rendered by it as गर्वरहित. But this is not a happy explanation. To say that the crows lost their pride and became silent on account of the hooting of owls does not convey anything more than what we understand by saying that the crows remained silent (through fear) on account of the rattling of bamboos blended with the hooting of owls. एतस्मिन्=क्रौञ्चावते. एतस्मिन्...कुम्भीनसाः—On this (hill) serpents, frightened by the notes of the roaming peacocks, move about on the branches of the old sandal trees. प्रचलाकिन् m. a peacock (प्रचलाकः बर्हं अस्यास्तीति). प्रचलताम्—geni. plu. of the pr. p. of चल् with प्र. The serpents though scared by the notes of peacocks do not leave the branches of the sandal trees, but only wriggle about here and there. They are so fond of the fragrance of sandal that they cannot leave it even in the presence of death. Peacocks are said to kill serpents. An old sandal tree is much more fragrant than a young one. Serpents are said to be very fond of the fragrance of sandal trees. कुम्भीनसः a serpent (कुम्भी इव नासिका येषाम्). नासिका becomes नस as the final member of a बहुव्रीहि when not preceded by स्थूल, when the whole compound is a संज्ञा. 'अञ् नासिकायाः संज्ञायां नसं चास्थूलात्' पा. 5. 4. 118. The first line of this verse occurs in मालतीमाधव V. 19. The student will notice that the verse is full of अनुप्रास (alliteration).

P. 50. Verse 30. एते ते—these words are to be connected with क्षोणीभृतः. एते...दक्षिणाः—these are those (well-known to you) southern mountains the peaks of which are blue on account of the clouds resting on them and in the caverns of which the waters of the गोदावरी make a loud rumbling noise कुहरेषु is to be connected with the words गद्गदनदत् in the compound गद्गद... वारयः. This is an example of एकदेशी अन्वयः. गद्गदं नदन्ति गोदावरीवारीणि येषु (*adj.* of क्षोणीभृतः). मेघैः आलम्बिताः मौलयः येषां तानि मेघालम्बित-मौलीनि (अत एव) नीलानि शिखराणि येषाम्. शिखर is the peak of a mountain. मौलिः 'the crown of the head;' here 'topmost point of a peak'. वीर० explains 'शिखराग्रं मौलिः पर्वताग्रं शिखरमिति—इह भेदः'. क्षोणीभृत् m. mountain. अन्योन्य—सङ्गमाः—these are those holy con-

fluences of rivers, where the water is deep, which are boisterous on account of the noise of the waves moving confusedly on account of their dashing against one another. अन्योन्यप्रतिघातेन सङ्कुलाः (निबिडाः) चलन्तश्च कल्लोलाः तेषां कोलाहलैः. उत्ताल *adj.* ('उच्चण्ड-मुत्तालमिति हि सभ्याः' क्षीरस्वामी) उद्गतो तालात्—boisterous. गभीरं पयः येषाम्. सरितां सङ्गमाः.

Act III.

This Act opens with a dialogue between तमसा and मुरला, the presiding deities of two rivers. The dialogue serves the purpose of preparing the audience for the meeting of राम and सीता unknown to each other, which is the business of this Act. The scene is laid in पञ्चवटी.

P. 51. किम...संभ्रान्तेव why do you appear as if in a hurry? सरिद्वराम् the best of rivers. जानास्येव—from this to the end of verse 2 extends the message sent by लोपामुद्रा to गोदावरी at the hands of मुरला. जानास्येव you already know. यथा that. वधू...प्रभृति from the time of the abandonment of the daughter-in-law. सीता is referred to as वधू by लोपामुद्रा. These words are to be connected with the following verse.

Veres 1. अनिर्भिन्नो...रसः the pathetic condition of Râma, not manifested (to others) on account of the profundity (of राम), but causing him intense torment inside, is like the boiling (of some drug) in a closed vessel. पुटपाकः a particular method of preparing drugs, in which the various ingredients are put in a vessel covered with a plaster of clay or wrapped up in the leaves of some tree which are then covered up with a plaster of clay and the whole is then roasted in fire. प्रतीकाशः means 'resembling.' 'साधारणः स[मा]नश्च स्युरुत्तरपदे त्वमी । निभसंकाशनीकाशप्रतीकाशो-पमादयः' इत्यमरः. In the पुटपाक, the ingredients inside the closed vessel undergo great heat and are in a ferment. But as the plaster of clay and the vessel intervene, all this heat is hidden and not manifest to the eyes of the people. Similarly Râma's sorrow is not manifest to the people, because being a person of profound mind, he does not communicate to others what he feels nor does he allow others to see what havoc is made by deep-seated sorrow in his heart. The torment is all the same excessive though not seen. अन्तर्गूढः घनः व्यथा यस्य. The reading in the

text is preferable to अनिर्भिन्नगभीरत्वात्. This latter means 'on account of its being unmanifested and deep.' It may also mean 'on account of the fact that his profundity was not overpowered.' तेन goes with ०सन्तानेन. तथाविधः इष्टजनः तस्मिन् कष्टस्य विनिपातः, विनिपातात् जन्म यस्य तेन. तथा...जन्मना (*adj.* of ०सन्तानेन) which arose from the befalling of a calamity on a person so dear (as सीता was). She refers to the abandonment of सीता on account of popular scandal. प्रकृ...गतेन gone to excess. दीर्घ...न्तानेन by the long continuity of grief. The reading ०सन्तापेन is not so good as ०सन्तानेन. कम्पित...हृदयम् my heart trembles as it were together with its fastening *i. e.* my heart is shaken to its lowest depths. N. reads कुसुमसमबन्धनम् the support of which is (frail) like the stem of a flower. प्रतिनिवर्तमानेन returning (to अयोध्या after killing शम्बूक in the दण्डका forest). नियतम् ind. surely. वधू...साक्षिणः that witnessed his confidences in the company of the daughter-in law (सीता). निसर्गधीरस्य firm by nature. 'स्वरूपं च स्वभावश्च निसर्गश्चाथ' इत्यमरः. अतिगम्भीरः आभोगः यस्य स अति...भोगः शोकः तेन यः क्षोभः तस्य संवेगात् on account of the force of the agitation due to sorrow that is of vast extent. पदे पदे at each step. महान्ति...भद्रस्य great occasions for calamities are to be feared in the case of dear राम. प्रमादः carelessness; hence, danger or calamity. त्वया...भवितव्यम् you must be attentive. **Verse 2.** The principal sentence in this verse is मोहे मोहे रामभद्रस्य जीवं वीचीवातैः तर्पय—you should refresh (gladden) the soul of Râma on each occasion that he faints by the breezes (wafted) from your waves. शीकरस्य क्षोदाः (चूर्ण) तैः शीताः तैः cool with the particles of the spray. 'शीकरोऽम्बुकणाः स्मृताः' इत्यमरः. आकर्ष...गन्धान् drawing with them (charged with) the fragrance of the filaments of lotuses. 'किञ्जल्कः केसरोऽस्त्रियाम्' इत्यमरः. स्वैरं...प्रेरितैः that (breezes) are set in motion very gently. वीर० has the following instructive note 'अत्र स्वैरमित्युक्त्या सुरभिशीतलमृदुवाता अपि विरहिणामनर्थकारिण इति न शङ्क्यम्। विरहिणां चैतन्यदशायामेव दुःसहा इमे मूर्छितानां तु प्राणप्रतिष्ठापनकरा एव। नातस्त्वयातिशङ्का कर्तव्येति व्यज्यते।'. The word इति in तर्पयेति marks the close of the message sent by लोपामुद्रा to गोदावरी through मुरला.

P. 52 दाक्षिण्यम्—दक्षिणस्य भावः—attention, courtesy. उचित ...स्नेहस्य It is but proper that attention should be shown where there is affection *i. e.* it is but proper that a person like लोपामुद्रा who has great affection for राम should be careful to look after राम's well-being and comfort. सञ्जीव...संनिहितः But today there is at hand a radical means of refreshing dear राम.

मौलिकः—मूलादागतः according to 'तत आगतः' पा० 4. 3. 74. उपकण्ठः neighbourhood. परि...लक्ष्मणे when लक्ष्मण returned after abandoning (सीता). प्राप्ता प्रसववेदना येन (*adj.* of आत्मानम्). अति...वेगात् on account of the vehemence of her great sorrow. आत्मानम्—mark the reflexive use of the word आत्मानम् here. दारक...सुता she gave birth to two sons. अभ्युपपन्ना favoured. रसातलम् to the bottom of the nether world. The word is used in a general sense. There are seven nether regions, अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल. स्तन्य...परेण after they had been weaned. स्तन्यम्—स्तने भवम्. ०त्यागात् परेण is grammatically irregular. Adverbs ending in एन like परेण govern the acc. or geni. 'एनपा द्वितीया' पा. 2. 3. 41. तस्याः refers to सीता. प्राचेतसस्य—वाल्मीकेः—The genitive is put for the dative. See notes p. 53 as to प्राचेतस. Verse 3. ईदृशानां...द्भुतः. Even the end (or misfortune) of such persons becomes very wonderful. ईदृशानां refers to सीता. यत्र = विपाके. यत्रो...जनः where persons like these become serviceable. The meaning is:—सीता herself was a wonderful woman; and her end (or the sudden turn of fortune she met) also was extremely wonderful. The wonder lies in the fact that high personages like गङ्गा, पृथिवी and वाल्मीकि come to be of service to सीता in her reverse. The विपाक referred to is सीता's throwing herself in the Ganges on account of her doubly helpless condition. उपकरणीभावम्—उपयोगित्वं सहायतामिति यावत्. शम्बूक...श्रुत्य having heard from the lips of the river Sarayû that Râma was very likely to go to जनस्थान on account of the history of शम्बूक. सम्भावितं जनस्थाने आगमनं यस्य—this qualifies रामभद्रम्. सरयूमुखात्—अयोध्या was situated on the river Sarayû and hence is it that the poet makes सरयू tell the Ganges about the probable departure of राम from अयोध्या to जनस्थान for punishing शम्बूक. यदेव...शङ्कितम्—this refers to the fact that राम may meet with calamities in पञ्चवटी on account of the rekindling of his grief at the sight of familiar objects there. सीतया समेता accompanied by सीता. केन...देशेन under the pretext of some customary domestic business. गङ्गा did not inform गोदावरी of the real object of her visit. सुचिन्तित well thought. तैस्तै...विक्षेपाः the distractions of the mind of dear Râma were restrained by the matters concerning the prosperity of the world, as he was busy with them. When in the capital, राम was scarcely left to himself. All his time was taken up in looking after numerous matters for the welfare of his subjects. Hence grief could not much disturb his mind.. आभ्युदयिक—from अभ्युदय with the affix ठक्, according to 'तत्र

नियुक्तः' पा० 4. 4. 69. नियत restrained, limited. अन्यग्रस्य...नर्थः— But his entrance into पञ्चवटी will be a great misfortune as he is (now) not engaged (in doing anything for his subjects) and has none with him but his sorrow. शोकः एव शोकमात्रं, शोकः एव द्वितीयः (सहायः) यस्य. इति (after अनर्थः) means 'reason' and shows that the preceding words constitute the reason of the assertion contained in the sentence सुविचिन्तितं...भागीरथ्या. देव...सम्भवे—see notes p. 16. द्वादश...वर्तते (to day) is (to be tied) the auspicious knot for the purpose of the reckoning of the 12th year from birth. It seems to have been the practice to tie on each birthday round the wrist a string with knots corresponding in number to the years passed by the person from his birth. Some say that the string was tied round the neck. प्रेमचन्द्रतर्कवागीशभट्टाचार्य in his commentary on this drama says 'वर्षसमसंख्यकग्रन्थिमद्गुग्गुलुनिम्बश्वेतसर्षपदूर्वागोरोचनारूपमङ्गलवस्तुसहितसूत्रधारणविधिरित्यर्थः'. वीर० explains 'संख्यापूर्तिकहेतुमङ्गलग्रन्थिः वत्सरे वत्सरे शिशूनां जन्मनक्षत्रे शान्त्युत्सवं कृत्वा मङ्गलार्थं करे पटसूत्रादिना स्त्रियो ग्रन्थिं कुर्वन्ति स तु करे वलयरूपेण तिष्ठतीत्युपदेशः'. V. explains 'संख्याबोधको मङ्गलार्थो ग्रन्थिः, अतीतवर्षसमसंख्यकग्रन्थिमत् सूत्रमिति यावत्। जन्मतिथौ हस्ते सूत्रममिबध्यते तच्च सूत्रं जन्मग्रन्थिरुच्यते यथा तिथितत्त्वे जन्मतिथिप्रकरणे 'गुडदुग्धतिलानद्यात् जन्मग्रन्थेश्च बन्धनम्'." Gh. says 'बालजन्मवर्षदिने सूत्रे एको ग्रन्थिर्वर्षगणनाय बध्यत इत्याचारः। बालहस्ते बध्यते इति व्याख्यानं भ्रममूलमेव'. It seems that Gh. is not right. A string was tied round the wrist and on the knot were put such objects as गुग्गुलु, निम्ब, सिद्धार्थ (mustard seed), दूर्वा and गोरोचना (which are supposed to ward off the evil eye). The निर्णयसिन्धु (p. 188 of निर्णय० edition) quotes from the कृत्यचिन्तामणि the following 'गुडदुग्धतिलान्दद्याद्धस्ते ग्रन्थौ च बन्धयेत्। गुग्गुलुं निम्बसिद्धार्थदूर्वागोरोचनादिकम् ॥'. तत् therefore. पुराणश्वशुरम्—the sun is so called because the race of रघु to which राम belonged traced its descent from the sun. एतावतः of this much, of this vast extent. मानव...सवितारम् the sun who is the progenitor of the whole race of royal sages descended from मनु. G. seems to have read मानव्यस्य. मानव—मनोरपत्यम्, according to 'तस्येदम्' पा. 4. 3. 120. In the बालकाण्ड सर्ग 70 and again in the अयोध्याकाण्ड सर्ग 110, the genealogy of राम is given. There the descent is traced from ब्रह्मा himself, whose son was मरीचि whose son was कश्यप whose son was विवस्वत्, the sun. मनु is the son of विवस्वत् and hence is called वैवस्वत. राम is said to be the 37th in descent from विवस्वत्. It is therefore that the text uses the word एतावतः to show the long chain of kings that intervened between विवस्वत् and राम. मनु was the first of kings. 'वैवस्वतो मनुर्नाम माननीयो

मनीषिणाम् । आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥' रघु० I. 11. Notice the alliteration in प्रसवितारं सवितारम्. अपहतः पाप्मा येन—who destroys sin. In the छान्दोग्योपनिषद् I. 6. 6–7 we read 'अथ य एषोन्तरादित्ये हिरण्मयः पुरुषो दृश्यते...तस्य यथा कप्यासं पुण्डरीकमेवमक्षिणी तस्योदिति नाम, स एष सर्वेभ्यः पाप्मभ्य उदितः, उदेति ह वै सर्वेभ्यः पाप्मभ्यो य एवं वेद'. स्वहस्ताभ्यां अवचितैः gathered with your own hands. उपतिष्ठस्व worship. For the आत्मनेपद, see notes p. 8. अवनि...चारिणीम् wandering about on the surface of the earth. आज्ञापिता—supply भागीरथ्या. प्रकृष्टं प्रेम यस्याः सा प्रकृष्टप्रेमा. त्वयि...जानकी-सीता (our) daughter-in-law has the greatest affection for you. प्रत्यनन्तरीभव be in attendance upon her; be close to her. This is a च्वि formation, according to 'कृभ्वस्तियोगे संपद्यकर्तरि च्विः' पा. 5. 4. 50. (अप्रत्यनन्तरः प्रत्यनन्तरः भवति or संपद्यते इति प्रत्यनन्तरीभवति). यथादिष्टम् as ordered (आदिष्टमनतिक्रम्य, अव्ययीभाव). गोदावरीह्रदात् from the pool of the गोदावरी. इयं goes with जानकी in verse 4. **Verse 4.** ०सुन्दरं qualifies आननम्, which is the object of दधती. परि...माननम् having a face beautiful with the cheeks that are pale and languid, with her hair dangling about. परिपाण्डू दुर्बलौ च कपोलौ ताभ्यां सुन्दरम्. विलोला कबरी (केशपाशः) यस्मिन्. सीता had not braided her hair on account of her grief due to being abandoned by her husband. For the affix क, see notes p. 6 on असंहृतानन्दनान्दीकः. दधती pre. participle f. of धा. करुण...जानकी —सीता comes to the forest as if she were the image of pathos or as if she were the pang of separation incarnate. इव occurring after ०व्यथा is be connected with मूर्तिः also. The figure is उत्प्रेक्षा. The reading in the text is better. If we read विरहव्यथैव the figure will be रूपक. But this is not good. In रूपक we generally identify one existing thing with another existing thing on account of their great resemblance, as in मुखं चन्द्रः. But as शरीरिणी विरहव्यथा is itself a fiction and not a fact, it is better to read व्यथेव, in order that the figure may be उत्प्रेक्षा. If we read मूर्तिरिव वा, we require another वा after व्यथेव. इयं हि सा—connect these words with the first line of the next verse. **Verse 5.** इयं हि सा किसल...लूनम् Here is she (सीता) like a pretty sprout cut off from its stem. This is a better way of construing the verse. We may also regard the first line as in apposition with शरीरम् in the third line. In that case the meaning is 'her body that is pretty like a sprout &c.' In this case there is the fault of दूरान्वय, as the 2nd line intervenes. विप्रलून past p. p. of लू with वि and प्र. हृदय...पाकम् the fierce and long-continued sorrow that withers the flower of her heart causes her pale and weak body to waste away, just as the autumnal heat

(withers) the inner leaf of the केतकी. हृदयमेव कुसुमं तद् शोषयति इति oशोषिन्. ग्लपयति causal of ग्लै. क्षाम *adj.* (from क्षै) wasted. शरदिजः is an अलुक् समास. 'प्रावृट्शरत्कालदिवां जे' पा. 6. 3. 15 (प्रावृषिजः। शरदिजः। सि. कौ.). घर्मः heat. केतक्याः गर्भपत्रम्. The word गर्भ shows the extreme softness and paleness of the leaf. शुद्धविष्कम्भः —for the meaning of विष्कम्भ see notes p. 64. As both the characters are river deities and so are not low ones, it is शुद्ध. प्रमादः a calamity (has happened). **P. 54.** पुष्पाणां अवचये व्यग्रा engaged in gathering flowers. व्याहरति—speaks. **Verse 6.** सीता ...भूत् that young one of an elephant that was formerly fed by queen सीता with the tips of सल्लकी leaves gathered by her own hands and that used to prance before her (being eager to be fed). 'कलभः करिशावकः' इत्यमरः. सोऽय...युक्तः that (young one of an elephant) has been attacked through pride by another fierce lord of elephants, after falling upon him. उद्दाम fierce, unbridled. द्वौ रदौ दन्तौ यस्य सः द्विरदः तेषां पतिः तेन. संनिपत्य after having fallen upon. अभियुक्तः engaged in a fight. आर्यपुत्र परित्रायस्व —In the sudden excitement due to hearing of the attack on her favourite elephant, सीता utters the words which she was in the habit of uttering, forgetting the fact that she was no longer near राम being abandoned by him. स्मृतिमभिनीय represen. ting that she recollects (her real situation). सवैक्लव्यम् (वैक्लव्येन सह यथा स्यात् तथा) with overwhelming sorrow. विक्लवस्य भावः वैक्लव्यम्. 'विक्लवो विह्वलः स्यात्तु' इत्यमरः. अनुबध्नन्ति follow, stick. तमसा—It should be remembered that तमसा was asked by भागीरथी to be in close attendance on सीता. विमानराज—this is addressed by राम to पुष्पक. We know from the end of the 2nd Act that राम intended to come to पञ्चवटी after waiting upon अगस्त्य.

P. 55. साध्वसम् agitation, fear. उल्लासः joy. She was afraid of meeting राम who had abandoned her. She was glad to hear his voice after so many long and weary years. जल...निर्घोषः Whence comes this noisy speech which is deep and loud like the slow thunder of a cloud that is full of the weight of water? जलस्य भरेण भरितो मेघः तस्य मन्थरं स्तनितं तद्वद् गम्भीरः मांसलः च. मांसल full of flesh *i. e.* loud. भारती speech. निर्घोषः loud noise. भ्रियमाणं कर्णविवरं यस्याः the cavities of whose ears are filled (by the loud voice). उत्सुकयति makes me uneasy.' उत्सुकयति is a denominative verb from उत्सुक. The reading उच्छ्वासयति means 'revives.' **Veres 7.** अपरि...स्थिता why do you thus stand startled and anxious at an inarticulate sound coming from some unknown spot like a peahen (at the

roaring) of a cloud ? अपरिस्फुट: not distinct. निस्वान: sound. कुतस्त्य (from कुतः + affix त्य on the analogy of दाक्षिणात्य, पाश्चात्य &c.) coming from what region (one does not know). स्तनयित्नोः geni. sing. of स्तनयित्नु (a cloud). Supply निस्वाने after स्तनयित्नोः. Some editions read किमन्यत्केऽसि निनदे. This seems to be an emendation purposely made. As the verse stands there is no word to show that a question was intended. So किम् is put in. In order to supply an independent word after स्तनयित्नोः the compound was separated into अन्यत्के निनदे. But the reading in the text is preferable. The following speech of सीता shows that the word अपरिस्फुट must have occurred in this verse. N. and K. read निर्ह्राण which means the same thing as निस्वान. स्वर...व्याहृतम् from the combination of the accents I recognize that this was uttered by my lord himself. तपस्यतः (qualifies शूद्रस्य) geni. sing. of the present p. of तपस्यति which is a denominative verb from तपस्. 'तपसः परस्मैपदं च' वार्तिक on पा. 3. 1. 15. (तपश्चरति तपस्यति). दण्डधारणार्थम् in order to award punishment. ऐक्ष्वाको राजा the king descended from इक्ष्वाकु, who was the son of मनु वैवस्वत. As she resented राम's treatment of सीता she uses the words ऐक्ष्वाको राजा, with an emphasis on the word राजा, meaning that he is a mere king and not a loving husband. दिष्ट्या...स राजा it is fortunate that the king does not neglect his duties as a king. अपरिहीणः (not waned) राजधर्मः यस्य. सीता rejoices that राम scrupulously observes all the duties of a king even though labouring under the grief of separation from her and thereby impliedly defends him against the insinuation made by तमसा in her speech. Verse 8. यत्र and यानि are to be connected with तटानि. यत्र...मे where even the trees and the deer were my relatives (or friends). प्रिया सहचरः यस्य whose companion was his wife *i. e.* in the company of my beloved. अध्यवात्सम् Aorist of वस् with अधि. यानि अध्यवात्सम्—वस् when preceded by उप, अनु, अधि and आ takes the accusative (and not the loc. as वस् by itself does). 'उपान्वध्याङ्वसः' पा० 1. 4. 48. बहवः निर्झराः कन्दराः च येषु in which there are many streams and caverns. गोदावरी परिसरे यस्य—in the vicinity of which is गोदावरी. तटानि slopes. Understand उपलक्षितः after आकारेण, according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21 (कंचित्प्रकारं प्राप्तस्य लक्षणे तृतीया स्यात् । जटाभिस्तापसः । सि. कौ.). प्रभात...आकारेण (endowed) with a form that is weak, emaciated and pale like the orb of the moon at daybreak. निज...ज्ञातव्यः to be recognized only by the gentle and serene majesty peculiar to him. निजः सौम्यः गम्भीरश्च अनुभावः एव ०अनुभावमात्रं

तेन प्रत्यभिज्ञातव्यः. पञ्चवटीदर्शनेन (at the sight of प०) is to be connected with the following verse. **Verse 9.** अन्तर्लीनस्य and ज्वलिष्यतः qualify दुःखाग्नेः. अन्त...माम् stupor, as if it were a volume of smoke of the fire of sorrow that had been concealed (smouldering) in the heart (so long) but that is about to burn briskly to-day, envelopes me at first. दुःखमेव अग्निः. उद्दामं *adv.* fiercely. ज्वलिष्यतः geni. sing. of the future participle of ज्वल्. उत्पीडः mass ; compare further on 'पूरोत्पीडे तटाकस्य'. The idea is:— When we try to ignite some faggots there is at first a volume of smoke which envelopes us, and then flares up the flame which lies concealed in the faggots. राम's sorrow had been restrained for twelve years and had been manifest to nobody. But at the sight of पञ्चवटी, his sorrow burst forth in all its force and vividness. Just as a volume of smoke precedes the bright flame, so the sorrow brings on stupor in the case of राम before it begins to burn fiercely. इदं...जनेन it is this that was feared by the elders. The reference is to what लोपामुद्रा and भागीरथी are reported to have said on pp. 51–52 of the text. कथमेतत्—सीता refers to राम's words 'प्रिये जानकि'. She thought that on account of the scandal among the people and her long absence, she could no longer be to Râma what these words plainly indicated that she was.

P. 57. मां...व्याहरन्तं uttering my name who am unfortunate. आमी...त्पलः whose eyes resembling the blue lotus have closed. आ ईषत् मीलत् नेत्रमेव नीलोत्पलं यस्य. निरुद्ध...सहम्—निरुद्धः निश्वासः तेन निःसहं यथा स्यात् तथा—(अव्ययीभाव) in an unbearable way (or condition) on account of the fact that his respiration is checked. As राम fainted, he had difficulty in breathing and that made matters worse. विपर्यस्तः has been tossed about. There are various readings here. G. reads निरुद्धनिःसहनिश्वासः (whose respiration, that was hard, was checked). Some read निरुत्साहनिःसहं (spiritless and helpless). **Verse 10.** जगत्पतिम्—रामम्. प्रियस्प...ते the touch of your hand is agreeable. हि means 'because.' तस्मै...जनः this person (*i. e.* राम) is extremely fond of it (of the hand). The latter half of the verse contains the reason why it was सीता alone who could restore राम's consciousness. प्रियः स्पर्शः यस्य. The fourth पाद contains a bewildering variety of readings and it is impossible to fix upon the original words of the author. We shall notice a few of the readings. G. reads यत्र for तत्र, which makes no change in meaning. Gh. reads 'नियतो भरः', which means 'on which is fixed the responsibility' (of restoring राम to

consciousness). This idea is good; but we have to stretch the words a little to bring out the sense required. V. reads 'नियतो भवः' which is interpreted to mean 'on it alone is fixed (*i. e.* depends) the being (here, revival of Râma).' Some read तत्रैव निरतो भवः (Râma's life is extremely fond of that alone). Another reading is यत्रैव नियता भव 'be fixed (*i. e.* dependent) upon that alone' *i. e.* depend upon the touch of your hand as the only remedy to restore राम to consciousness. This is a fairly good reading. यत्रैव or तत्रैव निरतो जनः has to be interpreted in the same way as the reading in the text. अस्रेण सह सास्रा तया shedding tears. साह्लादः (आह्लादेन सह) उच्छ्वासः यस्य who breathes again joyously. जाने...त्रैलोक्यस्य I feel as if the life of the three worlds has come back again. To सीता, राम was all-in-all, the whole world. To her all the worlds without राम in them were a void. So on seeing राम restored to consciousness she thought as if the world was emerging into life. Some explain that सीता identified राम and त्रैलोक्य because the latter depended upon him. वीर० says "त्रयाणामपि लोकानां राममयजीवितत्वात् रामजीवने तज्जीवनमिति भावः । तदुक्तम्— 'रामो रामो राम इति प्रजानामभवन्कथाः । रामभूतं जगदभूद्रामे राज्यं प्रशासति ॥' इति". She gives expression to a similar idea on p. 74 of the text in the words 'सकलजीवलोकमङ्गलाधारस्य'. **Verse 11.** The touch of सीता's hand was so cool and so much delighted राम that he, not knowing the cause of his feelings, puts forwrrd various hypotheses as to what it was that made him so joyful. आश्च्यो...सेकः Is it the extract of the leaves of हरिचन्दन, or is it the sprinkling of the water issuing out of the sprout-like lunar rays when squeezed? हरिचन्दन is either one of the five trees of paradise or a very fragrant kind of sandal called गोशीर्ष. 'पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' इत्यमरः; 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः. निष्पीडिताः इन्दुकराः (चन्द्रकिरणाः) एव कन्दलाः तेभ्यः जायते इति. कन्दलः-लम् a tender shoot or sprout. नु shows doubt; 'नु पृच्छायां विकल्पे च' इत्यमरः. आतप्त...सिक्तः or is it the juice of the plant, that brings back life, poured on my heart, which (juice) again gladdens my worried life? आतप्तं च तत् जीवितं च तस्य पुनःपरितर्पणः (पुनः परितर्पयतीति). पुनःपरितर्पण—the affix अन is here कर्तृवाचक; *vide* notes p. 27 on नीवारमुष्टिपचनाः. Some editions read ०जीवितरोः परितर्पणोऽयं—which means 'which gladdens (invigorates) the tree in the form of the heated life (worried life of राम).' This is not a happy reading.

P. 58. Verse 12. स्पर्शः...स एव surely it is the same touch

that was formerly familiar to me. सञ्जीव...तोषणश्च that restores to life and gladdens the mind. If we read परिमोहनश्च (that brings on a stupor), there is an apparent विरोध. This is however not a good reading, as the same idea is elaborated in the following half of the verse. In सञ्जीवन and परितोषण the affix अन is कर्तृवाचक while in आनन्दन below it is भाववाचक. यः...तनोति which, having at once removed (my) unconsciousness that was due to excessive grief, brings on dulness (stupor) again by its gladdening effect. राम had at first fainted through excessive sorrow. When सीता touched him, he was restored to consciousness, but her agreeable touch after so many years so transported him that he was on the verge of experiencing (another kind of) stupor (due to extreme joy). आनन्दन=आनन्दः. एताव...तरम् at this time, even this is a great deal to me. She means that being abandoned by राम, she had no chance of seeing him or being of use to him. Therefore the fact that she was able to restore राम to consciousness is a great privilege enjoyed by her and she thinks that she must be satisfied with it. न खलु...पन्नोऽस्मि Indeed am I not favoured by the affectionate queen Sîtā? He puts a question to himself as to whether it is not possible that सीता may have come and touched him. मार्गिष्यते will search. अन...कोपिष्यति the king will get angry with me on account of my approaching him without his permission. Notice the word राजा. सीता suggests that the king in राम may get the better of the husband and so on seeing her he may sternly rebuke her instead of welcoming her, on account of his high ideals of kingly duties. हुम्—'हुम् वितर्के परिप्रश्ने' इत्यमरः. असदृशं...वृत्तान्तस्य this is not in keeping with all this that has taken place. She means:—If she was so very dear to राम, as his words (प्रिये जानकि) even after the lapse of twelve years indicate, he should not have abandoned her. वज्रमयी made of adamant *i. e.* as hard (of heart) as adamant. जन्मा...दर्शनस्य whose sight is difficult to obtain and is impossible even in other lives. असंभावितं दुर्लभं दर्शनं यस्य. She means:—The sight of such a noble person as राम is in itself very rare. It would be impossible for her to see राम again in future lives, because both of them may go to different births in accordance with their respective कर्मs. Some read दर्शनाम्, which goes with माम्. This is bad. सीता was not then in a mood to think too highly of herself. The reading जन्मान्तरे संभावित० yields no sense. G. seems to have read पुनः संभावितसुलाभ्यलब्धदर्शनस्य which means 'whose sight is as much easily possible in other lives as

that of the tongue of a balance'. मां एव...वत्सलस्य who entertains affection for me only who am unfortunate. एवंवादिनः—She refers to राम's words 'प्रिये जानकि'. निरनुक्रोशा cruel, without pity. 'कृपा दयाऽनुकम्पा स्यादनुक्रोशोऽपि' इत्यमरः. अहं...एव: She means:—however outwardly cruel राम's treatment of her may seem to be, she knows that his love for her is deep and that he has really not the least doubt about her. Note her words 'तस्मै कोपिष्यामि यदि तं प्रेक्षमाणात्मनः प्रभविष्यामि' (after I. 51) and VI. 32 below. सनिर्वेदम् with dejection. कीदृशी...वस्था what is the condition of my heart? She asks तमसा whether she can understand the condition of her heart which is tossed by contending emotions. Some editions read 'कीदृश इव मे हृदयानुबन्ध इति न जानामि'— I do not know what the state of my heart is. तमसा replies that she knows the state of her heart. **Verse 13.** तटस्थं, कलुषं &c. qualify हृदयं. तटस्थं...स्तम्भितमिव Indifferent (*cold*) on account of despair, angry in consequence of the offence (राम committed, *viz.* of abandoning her), it is as if paralysed on account of the sudden meeting after this long separation. कलुष turbid; therefore 'angry'. सीता despaired of being restored to her former position and so her heart was cold towards राम. राम had done her injustice by banishing her without any cause under a pretext and therefore she was full of resentment. On account of her suddenly meeting राम, her heart was paralysed and did not know what to do. Some read घटनोत्तम्भितमिव which may mean 'supported by the sudden meeting'. प्रसन्नं...इव pleased on account of his goodness, deeply touched by the lamentations of your beloved (राम), your heart has at this moment as if melted with affection. दयितस्य (रामस्य) करुणैः (करुणालापैः). गाढः करुणः (शोकः) यस्मिन्. Construe इव with द्रवीभूतम्. **Verse 14.** स्नेहेन आर्द्रश्चासौ शीतलश्च cool and influenced (*lit.* melting) by love. नन्दिनी—is here used in its etymological sense 'a woman that causes delight'. Its usual meaning 'daughter' is inappropriate here. All the editions read नन्दिनि; but following G we read नन्दिनी, which is better. Sitā, being already addressed as देवि, there is no necessity of using another vocative. एते...लापाः Indeed these words of my lord are full of nectar (*i. e.* cause delight), which shower delight and which exhibit the deep affection of his heart (for me). The compound अगाध...सम्भाराः cannot be easliy dissolved. We rather expect दर्शितागाधमानसखेद०. अगाधः मानसे दर्शितः खेदसम्भारः येषु. सम्भारः heap, fulness. आनन्दं निष्यन्दते इति. G. reads ०'सम्भवाः' for ०सम्भाराः.

The meaning will be 'these words that spring from the deep affection &c'. येषां प्रत्ययेन on account of the conviction (faith) produced by which. निष्कारणेन परित्यागेन शल्यं, तदस्य सञ्जातमिति शल्यितः. निष्का...लाम: my life is highly esteemed by me though there is the dart of causeless abandonment. सीता means:—The fact that I was abandoned by my husband without any fault causes heart-rending grief to me. Though this is so and though my life has thus been embittered, yet I look upon myself as blessed, since these words of my husband lead me to believe that his love for me is as intense as ever. G. reads 'शल्यत:' which is not happy. The meaning seems to be 'my life is thought of more highly than the dart &c.' शल्यित: is formed from शल्य with the affix इत according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा. 5. 2. 36.

P. 61. सङ्कल्पस्य अभ्यासः (repetition) तस्मिन् पाटवं (कौशलं) उपादानं (कारणं) यस्य which is caused by my cleverness is repeating (the same) vision. सङ्कल्प: Imagination. राम means that by constantly brooding over the image of Sîtâ in his heart he is led into thinking that she is bodily present. G. seems to have read 'सङ्कल्पावभासपाटवोपादानः' (सङ्कल्पेन यः अवभासः presenting in imagination). V. reads °पाटवोत्पाद: which is to be dissolved as पाटवात् उत्पादः (उत्पत्तिः) यस्य. पटोर्भावः पाटवम्. Compare 'युष्मत्प्रसादोपादान एवैष महिमा' (text p. 42); 'प्रकृष्टपुण्यपरिपाकोपादान एष महिमा' महावीर° IV. रामभद्रस्य—This is ironically used. It conveys that Râma is wretched (instead of being blessed as the word भद्र would naturally suggest). क:...योक्ष्यते 'who will now attack' (the elephant) or 'who will now be appointed.' In the first case अभियोक्ष्यते is active, in the second passive. पुत्रकम्—the affix क is applied to show compassion. 'अनुकम्पायाम्' पा. 5. 3. 76. (पुत्रकः। अनुकम्पितः पुत्र इत्यर्थः। सि. कौ.). अभिभवति—attacks, overpowers. रघुनन्दनः—This seems to be sarcastic. वासन्ती implies that राम does not deserve to be called रघुनन्दन, as his ancestors in heaven must have been greatly displeased with him for abandoning सीता. The word is either जटायु or जटायुस्. °शिखरस्य दक्षिणेन to the south of the peak called जटायु. For the genitive with दक्षिणेन see notes p. 80 on स्तन्यत्यागात्परेण. सीतातीर्थेन by the flight of steps called सीता. तीर्थम्—(Marâthi घाट) flight of steps leading to a river. 'तीर्थं शास्त्राध्वरक्षेत्रोपायनारीरजःसु च। अवतारर्षिजुष्टाम्बुपात्रोपाध्यायमन्त्रिषु' इति मेदिनी. अहह 'अहहेत्यद्भुते खेदे' इत्यमरः. Note that वासन्ती purposely uses the word सीतातीर्थ and refers to जटायु who sacrificed his life for सीता. हृदय...द्घाता: these allusions to the story (of my

life) verily pierce the vitals of my heart. G. seems to have read हृदयमर्माविधः which means the same thing as ०च्छिदः हृदयमर्माणि विध्यति इति ०मर्माविध् (affix क्विप्). मर्म is lengthened before विध् according to 'नहि-वृति-वृषि-व्यधि-रुचि-सहि-तनुषु क्वौ' पा. 6. 3. 116. (क्विबन्तेषु एषु परेषु पूर्वपदस्य दीर्घः। उपानत्। प्रावृष्। मर्मावित्। सि. कौ.). Compare महावीर० V 'हृदयमर्माविधः खल्वमी कथोद्धाताः'. कथायाः उद्धाताः प्रस्तावाः.

P. 62. We expect प्रकृष्टतरम् after ०देवताभ्यः. ईदृशो...संवृत्तः he has become so (big). दिष्ट्या वृध्—means 'to congratulate a person upon'. राम *has the image of* सीता *before his mental view and* addresses her. **Verse 15.** येन goes with सोऽयं पुत्रः. उद्गच्छन् बिसकिसलयवत् स्निग्धः दन्ताङ्कुरः यस्य or उद्गच्छत् ०किसलयं तद्वत् &c.—whose tender (sproutlike) tusk was just appearing and was glossy like the tender leaf of a lotus. सुतनु is addressed to सीता (who in the opinion of राम was dead). कर्णमूलात्—this is a better reading than कर्णपूरात्. Part of the लवलीपल्लव reached down below her ear and was snatched by the elephant. कर्णपूर is an ear-ornament. मद...विजेता the conqueror of elephants giving out rut. सत्कल्याणं... जातः has become the receptacle of what is auspicious in youth *i. e.* he is possessed of strength, valour and charm. अवियुक्तः not separated. Mark that the blessing Sitâ pronounces comes quite appropriately from her. She has had the bitter experience of what separation means and the thought of separation being uppermost in her mind, she wishes that her pet should never have to undergo similar torments. कान्तायाः अनुवृत्तिः तस्मिन् चातुर्यम् the skill of pleasing his beloved (*i. e.* gallantry). शिक्षितम् learnt.

P. 63. **Verse 16.** यत् in the fourth line means 'since' and is to be connected with all the clauses. This verse mentions *the acts whereby the elephant showed that he was a gallant.* लीलो...कान्तयः (since) he has effected the giving of water scented with the expanding lotus in the intervals of the morsels of *lotus-stalks plucked out with ease.* लीलया उत्खातानि मृणालकाण्डानि तेषां कवलाः तेषां छेदेषु (समाप्तिषु). The elephant plucked out lotus stalks and gave them to his mate for eating. When she finished one morsel he poured from his trunk water in her mouth before she took up another morsel. पुष्यत् पुष्करं (पद्मं) तेन वासितस्य, or पुष्यत् पुष्करं करिहस्ताग्रं तस्मिन् वासितम् scented in the fat tip of the elephant's trunk. गण्डूषः a mouthful. On this जगद्धर remarks 'स्वयं पीत्वा जलदानं ध्वनितम्'. संक्रान्तिः transference, giving.

संपातिताः for सम्पादिताः would mean 'were thrown.' सेकः...कामम् he caused a bath (of water) to her heart's content with his trunk that dropped a spray. कामम् is used as an adverb here. जगद्धर in the मालतीमाधव takes it in the sense of 'युक्तम्' (proper). विरामे...धृतम् since, when it (bath) was stopped, he held (over her) through affection as an umbrella the leaf of a lotus plant with a straight stem. अनरालं (अवक्रं) नालं यस्य तत् नलिनीपत्रमेव आतपत्रम् (छत्रम्). विरामः cessation. The elephant held the leaf over the mate in order to ward off the heat. This verse occurs in the मालतीमाधव IX. 34, where instead of यत् we have न. In one way this is a better reading. The young elephant had not become an adept, so he forgot to hold the lotus leaf as an umbrella. निःसहः unbearable. भवितव्यता fate. किं...सूतया what is the use of my giving birth to children ? येन since. तादृशमपि even of that sort (*i. e.* so charming &c.). ईषद्विरलाः कोमलाः धवलाश्च दशनाः तैः उज्ज्वलौ कपोलौ यस्य the cheeks of which are brightened by the white, delicate and slightly sparse teeth. अनुबद्धे मुग्धे काकली-विहसिते यस्मिन् on which there is constantly a charming smile and lisping. काकली—sweet but indistinct sound. अनुबद्ध constantly attached. निबद्धः काकशिखण्डकः (काकपक्षः) यस्मिन् which has a well trimmed lock of hair. The word काक seems superfluous. शिखण्डक itself is called काकपक्ष. 'काकपक्षः शिखण्डकः' ('क्षत्रियाणां चूडा काकपक्ष इति गौडः' क्षीरस्वामी). अमले मुखे एव पुण्डरीकयुगलम्. She had two sons; therefore the word पुण्डरीकयुगलम्.

P. 64. अस्तु—understand चुम्बितम् from the preceding speech after it. उच्छ्व...स्तनी whose breast is heaving and has begun to ooze milk (on account of remembering my children). क्षणमात्रं ...संवृत्ता—सीता, being abandoned by her husband, could not aspire to be a संसारिणी (a woman with a family). किमत्रोच्यते what need be said on this point; this needs no mention. प्रसवः ...स्नेहस्य A child is the highest limit of affection. प्रकर्षः excess. पर्यन्तः limit, border. This means that there cannot be affection greater than that which one feels for one's child. परं...पित्रोः this is the highest tie for binding together the parents. **Verse 17.** This is one of the master-pieces of भवभूति. Construe स्नेहसंश्रयात् दम्पत्योः अन्तःकरणतत्त्वस्य अपत्यमिति एकः आनन्दग्रन्थिः बध्यते —on account of being the resting place of the affection (of the parents), a child is the one (unparalleled) knot of joy tying the principles of the hearts of the husband and the wife. The affection of both husband and wife is centred in the child.

It is the knot wherein are imperceptibly tied together the two hearts of husband and wife just as two threads are tied together in one knot. The child is the source of joy to the parents and hence called आनन्दग्रन्थि. G. separates as ग्रन्थि and रेकः, instead of ग्रन्थिः एकः. The explanation of G. is bad and brings the high and pure sentiment breathed in this verse to a low sensual level. **Verse 18.** ते प्रिया—This refers to सीता. अनुदिवसम् (दिवसे दिवसे इति, अव्ययीभाव) day by day. यम् is the object of अवर्धयत्, the antecedent being स एष शिखण्डी in the 4th line. अचिरं निर्गतं मुग्धं (मनोहरं) लोलं (चञ्चलं) बर्हं यस्य—whose tail, that had recently come out, was charming and waving. बर्हम् the peacock's tail. 'पिच्छबर्हे नपुंसके' इत्यमरः. उच्छिखः (उद्गता शिखा यस्य) whose crest is upraised. मणिमुकुट इव like a crown of jewels. कदम्बे on the कदम्ब tree. नदति screams, gives out notes. वध्वाः सखा वधूसखः—तत्पुरुष. सखि becomes सख at the end of a तत्पुरुष according to 'राजाहःसखिभ्यष्टच्' पा० 5. 4. 91. (एतदन्तात्तत्पुरुषाट्टच् स्यात् ।...कृष्णसखः । सि. कौ.). वधूसखः in the company of his mate (*lit.* the companion of his wife). The peacock's tail presents various sparkling colours; besides, the peacock's body is large but its neck is long and thin. Hence the peacock with its brilliant tail is represented as the crown inlaid with jewels placed on the कदम्ब tree. A crown is wide at the bottom and goes on tapering upwards. V. and Gh. read the first half differently. But the reading in the text is preferable. वासन्ती wants to point out the objects with which सीता was specially connected. With the reading in the text, we know at once that the peacock was fed by सीता. The reading of V. and Gh. brings before us the peacock abruptly and the words of सीता (*viz.* एष सः) that follow the verse cannot be properly connected with it. अतरुण ...लोलबर्हः this (peacock) whose tail freshly come out is charming and waving at the end of the festivity of dance due to its excessive joy. न विद्यते तरुणः यस्मात् सः अतरुणः मदः तेन ताण्डवं तस्य उत्सवः तस्य अन्तः तेषु. एष सः this is the same (peacock that I fed).

P. 65. मोदस्व rejoice. राम calls upon the peacock to go on joyfully as the latter is in the company of its mate, while राम himself is deprived of सीता. एवं भवतु—सीता also approves that her pet should be happy, though she herself is in grief. **Verse 19.** Supply त्वाम् before मण्डयन्त्या. मण्डयन्त्या and मुग्धया qualify 'सीतया' (understood). भ्रमिषु...मण्डयन्त्या (by her) who adorned you with the dance of her moving and beautiful eyebrows

and her eyes (the orbs of) which were made to whirl round inside the eyelids (sockets) during your (own) whirling movements (in dancing). कृता पुटस्य अन्तः मण्डलावृत्तिः (मण्डलाकारा आवृत्तिः) याभ्याम् ते ०वृत्ती, ०वृत्ती च ते चक्षुषी च, प्रचलिते चटुले च भ्रुवौ तयोः ताण्डवानि, ०वृत्तिचक्षुषी च ०ताण्डवानि च तैः ०ताण्डवैः. The idea is—The peacock in dancing whirled about round and round. The eyes of सीता followed intently the movements of the peacock. The pupils of her eyes moved round in trying to follow the whirling movements of the bird; similarly by the admiration for the movements of her pet her eyebrows also were made to move. In this case, we take कृत...ताण्डवैः as one word. Both G. and वीर० do the same. We must admit that the sense yielded is not very happy and that the construction is rather clumsy. V. and Gh. take ०चक्षुः as an object of मण्डयन्त्या. In this case the construction becomes easier and the reading yields a good sense. Taking the reading of V. the meaning is 'who adorned (her) eyes that revolved in a circle inside the sockets during your whirling movements by the dancing of her moving and beautiful eyebeows'. Here कृत...वृत्ति is a separate word and an adjective of चक्षुः, which is the object of मण्डयन्त्या. With the reading in the text, we have to say that सीता adorned the peacock; here we say that her eye (naturally charming enough) had its beauty heightened by the graceful movements of her eyebrows. Gh. reads वृत्तचक्षुः (as one word) which means the same thing as ०वृत्ति चक्षुः. कृतं पुटस्यान्तः मण्डलावृत्तम् (मण्डलावृत्तिः) येन. Here also ०चक्षुः is the object of मण्डयन्त्या. The principal reason why the reading in the text was retained is that the readings of V. and Gh. seem to be emendations purposely made to escape the difficulties of the original text. चटुल fine, agreeable. कर...नर्त्यमानं (त्वां) (you) who were made to dance by the graceful (सीता) with the clappings of her sprout-like hands. करौ किसलये इव तयोः तालाः तैः. तालः keeping time (here by the clapping of the hands). 'तालः कालक्रियामानम्' इत्यमरः; 'तालः करतलेऽङ्गुष्ठमध्यमाभ्यां च संमिते। गीतकालक्रियामाने करास्फाले द्रुमान्तरे' इति विश्वः. नर्त्यमान Present P. Pass. of the causal of नृत्. हन्त...रुध्यन्ते Oh ! even lower animals have regard for (former) familiarity. रुध् with अनु—to act according to, follow; have regard for. राम suggests that even lower animals, who are not supposed to be endowed with reason, stick to objects with which they had once become familiar; while he, a human being endowed with the godly attribute of

reason, abandoned सीता, not regarding his love for her. **Verse 20.** कतिपयानां कुसुमानां उद्गमः (उदयः उत्पत्तिर्वा) यस्मिन् which has put forth only a few flowers. प्रियतमया=सीतया. स्मरति...मेति this mountain peacock (surely) remembers the queen (सीता), since it feels delight on it as if in (the presence of) its own friend. गिरिप्रियः मयूरः गिरिमयूरः a मध्यमपदलोपिसमास like शाकपार्थिव (वार्तिक on पा० 2. 1. 60). स्मरति देव्याः—Verbs having the sense of 'to remember', 'to pity' and 'to rule' govern the genitive of the object. 'अधीगर्थदयेशां कर्मणि' पा. 2. 3. 52. अत्र=अस्मिन् कदम्बे.. The fourth line contains the reason of the assertion made in the 3rd line. As both the Kadamba and the peacock were tended by Sîtâ, the peacock was familiar with the tree. It never left the tree and danced upon it with joy. Hence राम infers that the peacock still remembered those distant days when it and the tree had both been the favourites of सीता. आसनपरिग्रहः accepting a seat. **Verse 21.** The principal sentence is ते शयनीयशिलातलं हरिणकैर्न विमुच्यते स्म. नीरन्ध्राः (निर्गतं रन्ध्रं याभ्यः, निः + रन्ध्र) बालकदल्यः तासां वनं तस्य मध्ये वर्तते इति. कान्तायाः सखा—कान्तासखः तस्य. Compare वधूसखः above. नीरन्ध्र...ते this slab of stone used as a bed by you in the company of your beloved, lying in the midst of a grove of thickly growing young plantain plants. अत्र=शिलातले. एभ्यः=हरिणेभ्यः. अत्र...सीता since सीता sitting on this (stone) often gave grass to them. ततो...स्म therefore (the slab of stone) was not left off by the deer. क is added to हरिण to show compassion. *Vide* notes on पुत्रक p. 89. स्म, when placed after a verb in the present, imparts to it the sense of the past. 'लट् स्मे' पा. 3. 2. 118. Most editions read एतस्देव कदलीवनमध्यवर्ति. This is a good reading and makes the construction of the verse easy. With this reading the first two lines form an independent sentence and the last two lines form another co-ordinate sentence. We have to supply तत् before विमुच्यते with that reading. With the reading in the text, the construction is rather involved. We believe, however, that the reading in the text is what the author wrote and hence have kept it. For वहुशो यदेभ्यः, N. and G. read वनगोचरेभ्यः. The meaning of this latter is not clear. It seems to mean 'beasts of the forest' (वनं गोचरः विषयः येषाम्). ते...देशाः these are those very spots (उद्देशाः) of the forests on the गोदावरी which witnessed our various confidences. ते...पादपाः these are those very beasts, birds and trees that were as dear (to me) as children. जातेभ्यः निर्विशेषाः (निर्गतः विशेषः येषाम्

or येभ्यः)—between whom and one's children there is no difference. मम...संवृत्तः so unfortunate am I that, notwithstanding that I see all this, it is as it were non-existent (for me); such is the transformation that this mortal world has undergone (in my case). She means that being abandoned by her husband on account of a scandal, she cannot face her husband as well as the world and that therefore the world is as if non-existent for her. Formerly all these persons showered their affections upon her and the various objects gave her pleasure. But now they cause her sorrow. This is the vast change that has occurred in her relation with those objects and persons. The reading परिवर्तः also means 'change'. Verse 22. ददत् (qualifies यः) is the present p. nom. sing. mas. of दा, its object being नयनोत्सवम्. Construe यः नयनोत्सवं ददत् नवो नव एव (आसीत्) स इति कथमप्युन्नेतव्यः तथापि दृशोः प्रियः. नव...त्सवं (who) causing delight to (our) eyes by his limbs that were glossy (charming) like a fresh blue lotus. सतत...यः who, thought he could always be seen by us at will, was ever new (on each occasion). She uses the word नः purposely. Not only was राम a feast to the eyes of सीता, but to all who beheld him. She further says that Râma was so handsome that though we (including of course सीता) could see him as often as we pleased, yet on each occasion he appeared as handsome as ever. Compare 'क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः'. विकलानि करणानि (इन्द्रियाणि) यस्य. पाण्डुः छाया (कान्तिः) यस्य whose complexion is pale. शुचा (to be construed with all the three adjectives in the third line) by grief. कथमपि ...प्रियः he is with difficulty to be recognised (*lit.* to be inferred) as the same, still he is agreeable to the eye. Although his complexion is pale and he has grown weak, he is as handsome as ever and so still causes delight to the eye. In the first line V. and Gh. read ददौ for ददत्, which yields a good sense. It seems to be an emendation purposely made, as with ददत् the construction is rather involved. ते for नः is not good. There is no special propriety in saying that Râma could be seen at will by सीता (his wife). The reading नवं नवमेव is not good. It will have to be construed with नयनोत्सवं in the first line, which will lead to दूरान्वय. Besides the words नवो नव एव यः present a striking contrast to सततमपि स्वेच्छादृश्यः. पश्यन्ती...भूयाः may you be always seeing your dear (husband)!! भूयाः is Benedictive.

P. 67. एष मया...आसीत् did any body think it possible even in a dream that I would be without him and he without me? जन्मा...दर्शनं whose *sight* I have *obtained as if in another life*. She means:—for twelve years after I was abandoned, I had no opportunity to look at my husband. It is for the first time after twelve years that I see him. Who knows whether I may be able to see him again? It is therefore that she uses the word जन्मान्तरात् इव. लब्धं दर्शनं यस्य. The reading अनुलब्धदर्शना (अनुलब्धं दर्शनं यया) is not bad and means 'who obtained a sight of him' &c. बाष्पसलिलान्तरेषु in the intervals of the (falling of) tears. **Verse 23.** The principal sentnce is ते दृष्टिः हृदयेशं स्नपयति. विलुलितम् qualifies बाष्पम्, which is the object of अवसृजन्ती. आनन्दश्च शोकश्च ताभ्यां प्रभवः यस्य. पक्ष्मला च उत्ताना च दीर्घा च. She had stretched her eyes to see intently her husband. विलु...दीर्घा (eye) that is stretched *out*, upturned and has beautiful (or long) eye-lashes and that drops down tears due to joy and sorrow, that (tears) flow down in floods. विलुलित *adj.* tremulous, shaking. The joy was due to seeing राम after the lapse of 12 years. The sorrow is due to her being abandoned without cause by a loving husband. स्नेहनिष्यन्दिनी स्नेहनिष्यन्दः अस्ति अस्याः इति—possessing a flow of affection. स्नपयति हृदयेशम् as if bathes the lord of your heart (*i. e.* राम). Her tears fall on her bosom; in her heart is enshrined राम and therefore the poet represents as if she were bathing राम in her tears. धवल...मुग्धा white, sweet and charming. दुग्धकुल्येव like a stream of milk (on account of whiteness). She, being separated from her husband, had used no अञ्जन (black collyrium) and therefore her sight was white and resembled दुग्धकुल्या. Note 'क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यानं त्यजेत्प्रोषितभर्तृका ॥' याज्ञवल्क्य I. 84. V. and Gh. read तृष्णयोत्तानदीर्घा that was stretched out wide through the eager desire (to see राम). This is a good reading, but seems to be conjectural. **Verse 24.** अर्घ्यम्—see notes (p. 51). मधुश्च्युतः (*adj.* of तरवः)—that drop down honey. मधु श्च्योतन्ति इति. G. seems to have read मधुच्युतैः (*adj.* of पुष्पैः and फलैः). This is not good, as we rather expect 'च्युतमधुभिः'. स्फुटित...निलाः let the sylvan breezes blow full of the perfume of expanded lotuses. कल...शकुन्तयः let the birds whose notes are melodious sing sweetly and continuously. रज्यन्तः (रागयुक्ताः) कण्ठाः येषाम्. The reading रत्युत्कण्ठाः would mean 'who have raised up their necks (to see राम) through their affection for him' (रत्या रामविषयकप्रेम्णा उत्कण्ठाः उन्नतकण्ठाः).

P. 68. अश्रुति...नीय representing that he did not hear (what she asked). राम did not like that she should have an opportunity to ask something about सीता. **Verse 25.** कर...कोऽपि my heart is affected in an indescribable manner when I see those trees, birds and deer whom सीता tended with water, wild rice and grass (respectively), given from her own lotus-like hand. द्रव ...योग्यः which (विकार) is capable of breaking (even) a stone and is as if the liquid essence of my heart. प्रस्तरस्य उद्भेदः तस्मिन् योग्यः. राम seems to suggest that though his heart is as hard as a stone, his emotion is so powerful that even that hard heart has melted. The reading प्रस्रवोद्भेद° of N. does not yield any satisfactory sense. The figure in the first half of the verse is यथासंख्य which is defined as 'यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः' काव्यप्रकाश X. Gh. explains 'प्रस्तरस्य पाषाणस्य उद्भेदः द्रवः तद्योग्यः तत्तुल्यः.' But this is not good. There is no propriety in saying that the emotion is like the melting of a stone, especially when we take the words in conjunction with द्रव इव हृदयस्य. Besides योग्य in the sense of तुल्य is rarely used, if at all. 'योग्यः प्रवीणयोगार्होपायिशक्तेषु वाच्यवत् ।' इति मेदिनी. ननु पृच्छामि I do ask. ननु is used here in the sense of 'emphasis', or in the sense of 'calling in a conciliatory manner'. 'प्रश्नावधारणानुज्ञानुनयामन्त्रणे ननु.' निष्प्रणय void of affection. निर्गतः प्रणयः यस्मात्. आमन्त्रणपद word (mode) of address. वासन्ती was the dear friend of सीता and so of राम, who a few lines above, addresses her as 'सखि वासन्ति.' He therefore expected that she too would not stand on ceremony and would address him in a homely way as रामभद्र. Instead of such homely words, she uses the formal word महाराज, conveying perhaps a hint that he paid more regard to his duties as a king than to his duties as a husband. सौमित्रिः (सुमित्रायाः अपत्यं सौमित्रिः लक्ष्मणः) एव सौमित्रिमात्रम् तस्मिन्. बाष्पेण स्खलितानि अक्षराणि यस्मिन्. सौमित्रि...प्रश्नः there is an inquiry as to the health of लक्ष्मण alone in a voice which is choked up on account of tears. It was naturally to be expected that the first question which वासन्ती would ask would be about her friend सीता. विदितः सीतायाः वृत्तान्तः यस्याः सा विदि...त्तान्ता. आम्—yes 'आमेवम्' इत्यमरः (अङ्गीकारार्थे । क्षीरस्वामी). परं दारुणः extremely relentless. किं...भवसि what art thou that sayest so (to राम) ? सीता means that वासन्ती is herself cruel in taunting Râma in this manner. Or the words may simply mean 'why do speak thus' ? प्रियार्हः...पुत्रः my lord deserves good (treatment) from all. प्रियं अर्हतीति प्रियार्हः. **Verse 26.** This is a fine specimen of the

force and pathos of Bhavabhûti's words. It will be noticed that, though भवभूति can use long and involved compounds, this verse, being full of intense feeling, is almost free from them. The ध्वन्यालोक requires this. 'करुणविप्रलम्भशृङ्गारयोस्तु असमासैव सङ्घटना। कथमिति चेत्, उच्यते। रसो यदा प्राधान्येन प्रतिपाद्यस्तदा तत्प्रतीतौ व्यवधायका विरोधिनश्च सर्वात्मनैव परिहार्याः। एवं च दीर्घसमासा सङ्घटना समासानामनेकप्रकारसम्भावनया कदाचिद्रसप्रतीतिं व्यवदधातीति तस्यां नात्यन्तमभिनिवेशः शोभते। विशेषतोऽभिनेयार्थे काव्ये ततोऽन्यत्र च विशेषतः करुणविप्रलम्भशृङ्गारयोः। तयोर्हि सुकुमारतरत्वात्स्वल्पायामप्यस्वच्छतायां शब्दार्थयोः प्रतीतिर्मन्थरीभवति।' pp. 139-140. त्वं ...मङ्गे you are moonlight to my eyes (*i. e.* as delightful), you are nectar (applied) to the body (*i. e.* your touch is cool and gratifying like अमृत). इत्यादि...मुग्धां having pleased (flattered) the simple (सीता) with hundreds of sweet words like these. She suggests that सीता must be foolish to have looked upon all these smooth words as true and to have relied upon you implicitly. तामेव—she meant to add कपटेन त्यक्तवानसि. But the idea of abandonment is too much for her and she breaks off in the middle of her words. शान्तमथवा or hush! what is the use of saying more? This verse is quoted in the दशरूपक (III. 17) under नाक्केली. The latter half of the verse is a fine example of the figure of speech called आक्षेप, which occurs when there is an apparent denial (or suppression) of something, which was intended to be said, for the purpose of conveying some special meaning. स्थाने...मोहश्च it is proper that she stops in the middle of her speech (*lit.* sentence) and faints. 'युक्ते द्वे सांप्रतं स्थाने' इत्यमरः. तमसा means that it is quite natural, considering the great friendship of वासन्ती for सीता, that she should break off in the midst of her speech on account of excessive sorrow and should faint. Moreover it seems to us that the poet wants to defend his own treatment of pathos. He means that it is quite in keeping with poetic ideals that he should make his characters break off in the middle of their speech and that he should represent them as fainting.

P. 69. विरम—सीता wishes that her friend should desist from harrowing her husband with pointed questions. लोको...वीति because the people would not tolerate it (*i. e.* would not allow him to have सीता). मृष् 4th *conj.* to bear. इति shows reason. The words are to be taken as an answer to the query of वासन्ती. कस्य हेतोः for what reason (would the people not tolerate it)? When the word हेतु is used in the sense of 'cause or

object' it is put in the genitive. 'षष्ठी हेतुप्रयोगे' पा. 2. 3. 26 (हेतुशब्दप्रयोगे हेतौ द्योत्ये षष्ठी स्यात्। अन्नस्य हेतोर्वसति। सि. कौ.). स एव किमपि—the people themselves know what that indescribable reason is. Rāma could not bring himself to repeat the undeserved scandal and so uses the word किमपि. Moreover the words convey some taunt. चिरा...लम्भः the taunt comes after a long time (when it is too late). तमसा means that the taunt contained in Rāma's words 'स एव...किमपि' comes too late, as it cannot set matters right, सीता having been abandoned twelve years before. The reading उचित...लम्भः is not bad. The meaning is 'this taunt given to the people is deserved.' But it is not so good as the one in the text. **Verse 27.** Here again it will be noticed that there are no compounds as the feeling is intense. अयि—is an interjection used as a tender mode of address 'अनुनये त्वयि' इत्यमरः. कठोर is addressed to राम. यशः...प्रियम् I hear that fame is dear to you. किम...परम् what infamy is more horrid than this (*viz.* the abandonment of one's innocent and pregnant wife)? She means:—you abandoned सीता, I am told, because you thought that otherwise your reputation would suffer. But you adopted a remedy which, instead of adding to your fame, would rather cause infamy. So how can you be said to be one to whom fame is dear? The second line may also mean 'would even an evil name be more horrid than this?' विपिने in the forest. हरिणीदृशः (सीतायाः) हरिण्याः इव दृशौ यस्याः सा हरिणीदृक् तस्याः. वत is used in the sense of अनुकम्पा or खेद 'खेदानुकम्पासन्तोषविस्मयामन्त्रणे वत' इत्यमरः. कथं मन्यसे how do you think? She means:—do you think that she is still living? या प्रदीप्तं प्रदीपयसि who torment (my lord) that is already afflicted (overwhelmed by sorrow). प्रणय...शोकश्च it is affection and sorrow that say so. तमसा says that the harsh words of वासन्ती (अयि कठोर &c.) are due to her great affection for सीता and the grief she feels at the sad end (which she supposes) that सीता must have met. किमत्र मन्तव्यम् what room for thought is there? (*i. e.* there is no necessity for speculating about the fate of सीता; I am quite sure she met a sad death). **Verse 28.** ०दृष्टेः and ०लसायाः qualify तस्याः, the principal sentence being तस्याः अङ्गलतिका क्रव्याद्भिः नियतं विलुप्ता—her creeper-like body was certainly devoured by the beasts of prey. त्रस्तः एकहायनः (एकः हायनः संवत्सरः यस्य) कुरङ्गः तस्य इव विलोला (चञ्चला) दृष्टिः यस्याः सा तस्याः—of her whose eyes were as unsteady as those of a frightened fawn one year old. परि...लसायाः—

परिस्फुरितः गर्भः तस्य भरेण अलसायाः who was heavy on account of the burden of the quivering fœtus. ज्योत्स्नामयीव as if made of moonlight (*i. e.* so delicate and charming). मृदु...कल्पा almost like delicate and fresh lotus fibres (*i. e.* as fragile as the fibres). The affix कल्प is added at the end of compounds in the sense of 'a little less than.' 'ईषदसमाप्तौ कल्पब्देश्यदेशीयरः' पा. 5. 3. 67. क्रव्याद्भिः—see notes p. 49 on क्रव्याद्भ्यः. अङ्गं लतिका इव. विलुप्ता past pass. p. of लुप् (6th P. लुम्पति) with वि.

P. 70. ध्रिये I am alive (present active of धृ 6 A.). अन्य इव like an ordinary person (or low person). प्रमुक्तः कण्ठः यथा स्यात् तथा प्रमुक्तकण्ठम्. सांप्रतिकम्—proper. कर्तव्यानि...र्वापणानि—persons in sorrow must extinguish their sorrow (must seek relief from sorrow). निर्वापणम् extinguishment. **Verse 29.** पूरस्य उत्पीडे (समूहे). पूरो...क्रिया when a tank has a large volume (of water), an outlet (or a channel) is the remedy (for preventing the banks from bursting). The word is variously written as तडाग, तडाक, तटाक. परि (or री)—वाहः drain or channel to carry off excess water. The उपसर्ग परि becomes optionally long in accordance with 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा. 6. 3. 122. (उपसर्गस्य बहुलं दीर्घः स्याद्घञन्ते परे न तु मनुष्ये ।). 'जलोच्छ्वासाः परीवाहाः' इत्यमरः (on which क्षीरस्वामी remarks "जलं प्रवृद्धमुच्छ्वसिति परिवहति यैर्निर्गममार्गैस्ते परीवाहाः, यल्लक्ष्यम्—उपार्जितानामर्थानां त्याग एव हि रक्षणम् । तटाकोदरसंस्थानां परीवाह इवाम्भसाम् ॥"). शोकक्षोभे when excited by sorrow. धार्यते is supported. राम...लोकः The mortal world is troublesome especially to Rāma in various ways. बहुभिः प्रकारैः कष्टः or बहुप्रकाराणि कष्टानि कृच्छ्राणि यस्मिन्. **Verse 30.** पाल्यम् should be protected. अभियुक्तेन मनसा with a watchful mind. The foremost duty of a क्षत्रिय was to protect the subjects. 'प्रधानं क्षत्रिये कर्म प्रजानां परिपालनम् ।' याज्ञवल्क्य० I. 119. प्रियाशोकः sorrow for his dear wife (सीता). प्रिया...ग्लपयति—compare 'ग्लपयति...शरीरं शरदिज इव घर्मः केतकीगर्भपत्रम्' on p. 53 (text). स्वयं...लभः having abandoned her himself, the relief due to weeping cannot be easily had. If राम were to weep, people would ask him why he should weep, having brought the sorrow upon him by his own deed. विलपनं (विलापः) तेन विनोदः. तद...रुदितम् therefore crying is certainly a gain in that he still breathes (though heavily on account of sorrow). She means:—If Rāma had not wept, his sorrow would have had no outlet and the consequences might have been most serious. The fact that he shed tears has

lightened his grief and enables him to live though with difficulty.

P. 71. Verse 31. This verse contains four apparent contradictions, one in each line. दलति...भिद्यते my heart, the agony of which is very deep, breaks, but is not cut up in two. If the heart breaks, we expect to find it cut up. But the word 'breaks' (दलति) is not to be literally understood but metaphorically and thus the contradiction (between दलति and द्विधा न भिद्यते) is removed. Explain similarly the following lines. गाढः उद्वेगः यस्य. We may also take गाढोद्वेगम् as an अव्ययीभाव. गाढः उद्वेगः यथा स्यात्तथा. G. seems to have read गाढोद्वेगः. Then the meaning is 'deep agony breaks my heart.' Here हृदयं will be in the acc. and we shall have to supply हृदयं in the nom. before भिद्यते; the symmetry of the four lines will be lost. So the reading of G. must be discarded. For the intransitive use of दलति compare above 'अपि दलति वज्रस्य हृदयम्' p. 18. (text). वहति...चेतनाम् the body being overwhelmed brings on stupor, but does not lose consciousness. ज्वलयति...भस्मसात् internal heat (due to sorrow) burns the body, but does not reduce it to ashes. प्रहरति... जीवितम् Fate, cutting the vitals, strikes, but does not cut life. The affix सात् is applied to a word in conjunction with the roots कृ, भू, and अस् in the sense of कार्त्स्न्यं (totality). 'विभाषा साति कार्त्स्न्ये' पा. 5. 4. 52 (च्विविषये सातिर्वा स्यात्साकल्ये). This verse occurs in the मालतीमाधव IX. 12. Note the remarks of त्रिपुरारि on मालती० "अन्तरेव हि दलने यादृशी व्यथा स्यात्तादृशी व्यथा हृदि वर्तते... । यदि मोहः कथमेवं नानाप्रलापोच्चारम् । चेतनां...तु न मुञ्चत्येवेत्याशयः । तथान्तर्दाहः स्मरपवनसन्धुक्षितशोकानलरूपस्तनुं दहति । तर्हि 'दह भस्मीकरणे' इति धात्वर्थात्किमिति भस्मरूपता न दृश्यते इत्यत्र भस्मसान्न करोतीत्युत्तरम्." Verse 32. न किल...मतं The queen's residence in my house was not approved of by you. ततः...त्यक्ता therefore she was abandoned in a tenantless forest as if she were a blade of grass. The words तृणमिव are used to show by contrast the great value which Râma set on the people's opinion. न अनुशोचिता was not mourned for. चिर...भावाः those various objects that have been familiar to me for a long time. परिद्रवयन्ति cause to melt (*i. e.* affect). The reading परिभ्रमयन्ति is not good. इद...रुद्यते here do I, being helpless to-day, cry; forgive me (for it). राम says that to cry for सीता would have been to blame the people impliedly. But he says that he is helpless and begs to be pardoned for the nonce, as he has become unnerved by the sight of the objects in पञ्चवटी,

इदं रुघते—impersonal. अति...भारस्य deep is the filling of the excessive grief (of राम) *i. e.* Râma's heart has been deeply affected by sorrow. आपूरणम् filling, making full (from all sides). सम्भार: preparation; collection. The reading अति...शोकसागरस्य is preferable to the one in the text. It means 'the ocean of the sorrow (of राम) has been deeply filled.' अवगूर्ण (the reading of V. and Gh.) is a word rarely used. It seems to mean 'eddy, tide.' अति...लम्ब्यताम् have recourse to firmness as to what is past. She means:—there is no use in being deeply affected as to what is gone; so take courage. किमुच्यते—Râma retorts:—there is no need to call upon me to be firm; I have been more than that. **Verse 33.** देव्या...वत्सर: this is the 12th year since the world was bereft of the queen. प्रनष्ट...नामापि even her name has as if disappeared. न च...जीवति and it is not that Râma does not live *i. e.* Râma does continue to live. Two negatives are employed for precluding a possible negation. 'सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ' वामन's काव्यालं॰ V. 1. 9.

P. 72. मग्रहतास्मि I am charmed. **Verse 34.** नैता: ...दारुणा: these words, full of affection, are not (*i. e.* should not be) very agreeable (to you), being terrible on account of the grief (they convey). एता...स्त्वयि these are the streams of honey full of poison that fall upon you. Here शोक corresponds to विष and स्नेह to मधु. Just as one would not like to have showered on his body poisonous streams though full of honey, so you should not welcome with joy these words of राम though full of affection, because they expose the great havoc which grief has played with his heart. Connect मया with किं न सोढ: in the following verse. **Verse 35.** The principal sentence is शोकशङ्कु: मया न सोढ: किम्. यथा... न्तः (piercing or painful) like a fiery dart imbedded obliquely in the heart. तिरश्चीन is derived from तिर्यच् with the affix ईन. अलात:—तम् firebrand, half burnt wood. 'अङ्गारोऽलातमुल्मुकम्' इत्यमर:. A burning dart would cause great pain if planted in the heart. The pain would be greater still if the dart were planted crookedly instead of in a straight line. प्रत्युप्तम् Thrust in; past pass. p. of वप् with प्रति. सविषश्च दंश: and (like) a poisonous bite. Supply यथा before सविषश्च. We have also to understand तीव्रम् and तीव्र: respectively with ०शल्यं and दंश:. तथैव...सोढ: Similarly did I not endure the piercing dart of sorrow in my heart, though it cut the vitals (of my heart)? सोढ: past pass. p. of सह्. पुनरपि—once she caused trouble to Râma when she was

carried away by Râvaṇa. आयासकारिणी causing trouble. अतिनिष्कम्पं स्तम्भितं च अन्तःकरणं यस्य तस्य—though my heart is very firm and steady. निष्कम्प motionless. स्तम्भित made steady. संस्तुतानि तानि तानि प्रियवस्तूनि तेषां दर्शनात्. संस्तुत...वेगः (still) my excitement has become fierce (or boundless) by seeing those various familiar things that were dear to me. The things referred to are those in पञ्चवटी which have been mentioned in the preceding dialogue between वासन्ती and राम. संस्तुत=परिचित. तथाहि to explain. Verse 36. The principal sentence is कोऽपि चेतोविकारः बलात् प्रसरति—Some indescribable emotion of the heart spreads over me vehemently. वेलो...स्तम्भनार्थं in order to stop (or check) the growth (उज्जृम्भणं) of the sorrow (करुणः) that is excited and gone beyond bounds. वेलायाः (मर्यादायाः) उल्लोलः क्षुभितश्च यः करुणः तस्य उज्जृम्भणं (वृद्धिः) तस्य स्तम्भनार्थम्. यो...भित्त्वा after having again and again baffled (*lit.* broken) every effort which is made by me in my mind with great difficulty. तोय...ओघः just as a flood of water of irresistible velocity breaks through a dam (सेतु) of sand and spreads. Connect तोयस्य with ओघः. We have to expand the last line into अप्रतिहतरयः तोयस्य ओघः सैकतं सेतुं भित्त्वा भित्त्वा यथा प्रसरति. अप्रतिहतः रयः (वेगः) यस्य. सैकत—from सिकता with affix अण् according to 'सिकताशर्कराभ्यां च' पा. 5. 2. 104 (सैकतो घटः। शार्करः।). Most editions read लोलोल्लोल°. The meaning then is लोलाः (चञ्चलाः) उल्लोलाः (waves) यस्य स लोलोल्लोलः अत एव क्षुभितः &c.—which is agitated because it rises high. 'महत्सूल्लोलकल्लोलौ' इत्यमरः. Or it may mean 'extremely unsteady'. लोलात् (चञ्चलात्) उल्लोलः अतिचञ्चलः क्षुभितश्च &c. This reading is not bad, but it is not so easily construable as the one in the text. G. seems to have read 'हेलोल्लोल' which means 'easily unsteady'. This is not good. Some read करण for करुण. वेलोल्लोलं च तत् क्षुभितं करणं अन्तःकरणम् or °लानि च क्षुभितानि च करणानि (इन्द्रियाणि) &c. This is not a happy reading. राम tries not to check his organs or mind, but rather his outbursting sorrow. This is what he says in the words अतिनिष्कम्प &c. The reading हित्वा (having abandoned) does not yield a good sense.

P. 73. दुर्वार...दुःखं its own grief being removed by this agitation of the sorrow (of my lord) the operation of which is irresistible and terrible. दुर्वारः दारुणः च आरम्भः यस्य. परिमुषितं निजदुःखं यस्य—this qualifies हृदयम्. सीता means that the manner in which Râma is lamenting frightens her so much that she has forgotten her own sorrow and is stupefied by the thought of

what the consequences of her lord's extreme grief may be. किमपि...हृदयम् my heart has been stunned in an indescribable manner. कष्ट...देव: his Majesty (Râma) has been reduced to a sad condition. तद...क्षिपामि therefore I shall divert his attention elsewhere. मानयतु देव: let your Majesty honour. संदीपन...तर्कयामि I guess that the remedy for relieving (Râma's sorrow) which my dear friend employs will surely increase his grief. सन्दीपन:—the affix अन is कर्तृवाचक here (सन्दीपयति इति). वासन्ती drew Râma's attention to some familiar spots in जनस्थान for the purpose of relieving his sorrow. सीता feels sure that the result will be quite the reverse. If we take the reading of V. and Gh., the meaning will be "my dear friend looks upon the things that are calculated to excite (राम) as a remedy for relieving (his sorrow).' This is not bad. **Verse 37.** तस्या: मार्ग: तन्मार्ग: तस्मिन् दत्तं ईक्षणं येन—who had fixed his eye on the way (by which she was to return). हंसै:...तुका (कृतं कौतुकं यस्या:) whose admiration (or curiosity) was roused by the *hamsas*. सैकतम् (a sandy bank) is derived from सिकता with the affix अण् (अ) according to 'देशे लुबिलचौ च' पा. 5. 2. 105. (चादण् मतुप् च । सिकता: सन्ति अस्मिन्देशे इति सिकता: सिकतिल: सैकत: सिकतिल: । सि. कौ.). Some read ०रोधसि (on the bank) for ०सैकते. आयान्त्या—connect this with तया. परि...वीक्ष्य marking that you seemed to be vexed (by her tarrying too long). परिदुर्मनायित—displeased, vexed—past pass. p. of the denominative verb दुर्मनायते with परि. Vide notes (p. 16) on दुर्मनायमानाम्. बद्धस्तया...ञ्जलि: she, through timidity, joined her hands in salutation prettily so as to make the (folded) hands appear like a lotus-bud. कातर्यम्—कातरस्य भाव:. Râma was not really angry; but Sitâ fancied that he was angry at her tarrying too long and wanted to mollify him by folding her hands before him as a suppliant. G. finds fault with the author for this description of Sitâ, but he seems to be too fastidious. वीर० remarks "प्रणामाञ्जलि: मस्तकान्यस्तकरपुटादि-प्रणामाङ्गभूताञ्जलिरित्यर्थ: । अथवा 'नामयत्यपि वा देवं प्रह्वीभावयति ध्रुवम् । प्रह्वीभवति नीचो हि परो नैच्यं विलोकयन् ॥ अतो वा नमउक्तीदं यत्तं नामयति स्वयम् । वाचा नम इति प्रोच्य वपुषा मनसा च यत् ॥' इति भगवच्छास्त्रोक्तरीत्या प्रणाम: कोपोद्धतरामहृदयगमनहेतुभूतोऽञ्जलिरित्यर्थ: । उक्तं च 'अञ्जलि: परमा मुद्रा क्षिप्रं देवप्रसादिनी' इति । अत एव रामायणे 'कृतापराधस्य हि ते नान्यत्पश्याम्यहं क्षमम् । अन्तरेणाञ्जलिं बद्ध्वा लक्ष्मणस्य प्रसादनात् ॥' इति." This verse occurs in the दशरूपक (IV. 58) as an example of प्रणयमान. हृदयमर्मणि गूढं शल्यं तस्य संघट्टनै: (चालनै:) by the moving of the dart that lies imbedded in the vitals of the heart. A dart planted in the body causes pain·

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P. 74. चण्डि Oh cruel one or angry one. वीर० says 'जानक्यास्त्युक्त्या परमदयालुजनकराजपुत्र्यास्तवेदं निर्दयत्वं नोचितमिति व्यज्यते'. इतस्ततो... कम्पसे you as if seem to be here and there, but you do not pity me. Râma means that he feels as if she were present all round him; but his physical eye cannot catch her. **Verse 38.** The poet here describes the extreme intensity of Râma's grief. This verse is one of Bhavabhûti's masterpieces. हाहा—shows extreme grief. ध्वंसते...बन्धः my whole frame is unnerved (or the joints of my body become relaxed). शून्यं...ज्वलामि I regard the whole world as a void (because you are not in it); I burn within with dense flâmes. अविरलाः ज्वालाः यथा स्युः तथा (अव्ययीभाव). सीदन्—pr. parti. nom. sing. mas. (of सद्)—goes with अन्तरात्मा. अन्धयति इति अन्धम् that which makes one blind. विधुरः helpless. सीद...रात्मा my languishing soul, being helpless, as if sinks in pitchy darkness. विष्वक् *adv.* everywhere, in all directions. Or विष्वङ् (all pervading) may be an adjective of मोहः. The first seems preferable. विष्व...करोमि stupor envelopes me from all sides; what shall I, an unfortunate man, do? कथम् is equal to किम्. स्थगयति causal of स्थग् 1 P. to conceal, cover. The reading अविरतज्वालम् would mean 'with incessant flames. On 'कथं...करोमि' वीर० remarks 'किं हृदयस्फोटादि निवारयामि, उत त्वदागमनार्थं लोकाननुनयामि, अथवा तान्निगृह्य त्वामानेष्यामि वेति भावः'. This verse occurs in मालतीमाधव IX. 20 where we read मातर्मातर्दलति. जगद्धर very well brings out the *Vyabhichâribhâvas* of the *Sthâyibhâva* (S'oka) of the sentiment of pathos. 'द्विधा भवति हृदयमिति पीडा, अवयवसन्धिः शिथिलीभवतीत्यस्वस्थता। विश्वं शून्यं मन्ये इति बाह्यासंवेदना निर्वेदः। अविरलज्वालं यथा तथान्तर्ज्वलामीति चिन्ताजनितो दाहः। अन्तरात्मा निरालम्बः सीदन्नवसादं गच्छन्गाढान्धकारे मज्जतीवेति ग्लानिः। विष्वक् सर्वतो मोहश्छादयतीति मोहः। मन्दभाग्योऽहं किं करोमीति दैन्यम्." उद्दिश्य with reference to. सकल...हतास्मि alas! accursed am I in that again and again there comes over you who are the support of the welfare of the whole mortal world a change which is terrible because it puts your life in danger. संशयितं जीवितं यस्मिन् सः संशयितजीवितः अत एव दारुणश्च. दशापरिणामः *lit.* development of condition *i. e.* change.-N. reads ०मङ्गल्यजन्मलाभस्य (सकलजीवलोकस्य मङ्गले साधुः मङ्गल्यः जन्मलाभः यस्य), which means 'whose birth was auspicious to the

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P. 74. चण्डि Oh cruel one or angry one. वीर० says 'जानकीत्युक्त्या परमदयालुजनकराजपुत्र्यास्तवेदं निर्दयत्वं नोचितमिति व्यज्यते'. इतस्ततो... कम्पसे you as if seem to be here and there, but you do not pity me. Râma means that he feels as if she were present all round him; but his physical eye cannot catch her. **Verse 38.** The poet here describes the extreme intensity of Râma's grief. This verse is one of Bhavabhûti's masterpieces. हाहा—shows extreme grief. ध्वंसते...बन्धः my whole frame is unnerved (or the joints of my body become relaxed). शून्यं...ज्वलामि I regard the whole world as a void (because you are not in it); I burn within with dense flames. अविरलाः ज्वालाः यथा स्युः तथा (अव्ययीभाव). सीदन्—pr. parti. nom. sing. mas. (of सद्)—goes with अन्तरात्मा. अन्धयति इति अन्धम् that which makes one blind. विधुरः helpless. सीद...रात्मा my languishing soul, being helpless, as if sinks in pitchy darkness. विष्वक् *adv.* everywhere, in all directions. Or विष्वङ् (all pervading) may be an adjective of मोहः. The first seems preferable. विष्व...करोमि stupor envelopes me from all sides; what shall I, an unfortunate man, do? कथम् is equal to किम्. स्थगयति causal of स्थग् 1 P. to conceal, cover. The reading अविरतज्वालम् would mean 'with incessant flames. On 'कथं...करोमि' वीर० remarks 'किं हृदयस्फोटादि निवारयामि, उत त्वदागमनार्थं लोकाननुनयामि, अथवा तान्निगृह्य त्वामानेष्यामि वेति भावः'. This verse occurs in मालतीमाधव IX. 20 where we read मातर्मांतर्दलति. जगद्धर very well brings out the *Vyabhichâribhâvas* of the *Sthâyibhâva* (S'oka) of the sentiment of pathos. 'द्विधा भवति हृदयमिति पीडा, अवयवसन्धिः शिथिलीभवतीत्यस्वस्थता। विश्वं शून्यं मन्ये इति बाह्यासंवेदना निर्वेदः। अविरलज्वालं यथा तथान्तर्ज्वलामीति चिन्ताजनितो दाहः। अन्तरात्मा निरालम्बः सीदन्नवसादं गच्छन्गाढान्धकारे मज्जतीवेति ग्लानिः। विष्वक् सर्वतो मोहश्छादयतीति मोहः। मन्दभाग्योऽहं किं करोमीति दैन्यम्." उद्दिश्य with reference to. सकल...हतास्मि alas! accursed am I in that again and again there comes over you who are the support of the welfare of the whole mortal world a change which is terrible because it puts your life in danger. संशयितं जीवितं यस्मिन् सः संशयितजीवितः अत एव दारुणश्च. दशापरिणामः *lit.* development of condition *i. e.* change.-N. reads ०मङ्गल्यजन्मलाभस्य (सकलजीवलोकस्य मङ्गले साधुः मङ्गल्यः जन्मलाभः यस्य), which means 'whose birth was auspicious to the

whole world.' G. reads मङ्गलाधारजन्मलाभस्य (whose birth was the support of the welfare of the whole world). This is not bad. By fainting again and again on account of his sorrow for Sîtâ, Râma's life is endangered. त्वत्पा...भद्रस्य the touch of your hand alone is the means of bringing back to consciousness dear राम.

P. 75. सम्भावय (*lit.* cause to be) bring to life. दिष्ट्या (instru. sing. of दिष्टि, used as an adverb) fortunately. प्रत्यापन्ना चेतना येन सः ०चेतनः—who has regained his consciousness. **Verse 39.** आलिम्पन् goes with संस्पर्शः. ०धातून् is the object of आलिम्पन् (pre. parti. nom. sing. mas. of लिप् with आ). आलिम्पन्... धातून् besmearing the constituents of my body both inside and outside with ointments as if prepared from nectar. The धातुs are said to be seven 'रसासृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातवः' (वाग्भटः). पुन...कसात् all of a sudden bringing me back to life. आनन्दा...मोहम् brings on a stupor as if of another kind on account of the joy it causes. The idea is similar to that in verse 12 above and in Act I. 35. आनन्देन निमीलिते अक्षिणी यस्य whose eyes were closed through joy. कथमिव how possibly; I should like to know how. मर्मच्छेददारुणैः terrible because they cut the vitals. चिर...स्पर्शेन by the touch of my lord, which (touch) is agreeable and cool on account of his long continued goodness. सद्भावः goodness of heart, attachment. दीर्घ...वद्ध इव which is as if tied (to him) by cement and which quickly removes my pain that was long and terrible. वज्रलेपः a kind of very sticky cement. स्विन्न...र्यस्तः perspiring and unbearably paralysed. वेपनशीलः trembling. अवश इव as if powerless. This sentence indicates some of the सात्त्विकभावs, *viz.* स्वेद and वेपथु. She could not take off her hand from Râma's body though she desired to go away. G. seems to have read चिरप्रणयस्वभावसौम्य० which means 'agreeable on account of his deeply loving nature' (चिरः प्रणयः यस्मिन् सः ०णयः स्वभावः तेन सौम्यः). N. and G. read उल्लाघयता, which seems to mean 'lessening'. उल्लाघयति is a denominative verb from लघु. कुतः प्रलापः how is this raving talk? He means that he is not raving but speaking the truth. **Verse 40.** परिणयविधौ in the ceremony of marriage. कङ्कणधरः wearing the marriage-string (on the wrist). Supply मया before गृहीतः. सुधायाः (अमृतस्य) सूतिः (उत्पत्तिः) यस्मात् सः सुधासूतिः चन्द्रः. The moon is said to be full of nectar, which is drunk by the Gods and the Manes. 'सुषुम्नरश्मिः सुपुष्टो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः ॥' विष्णुपुराण II. 11. 22.

पादैः किरणैः. सुधा...चितः which was familiar with (*i. e.* a friend of) the rays of the moon that are as cool as nectar. It must be admitted that the reading in the text does not yield a satisfactory sense. The meaning seems to be that the hand possessed the same qualities as the rays of the moon. The reading चिरं स्वेच्छास्पर्शैः can be construed much more easily than the one in the text. The meaning then will be:—'that was familiar to me on account of the touches cool like nectar that I enjoyed for a long time at will.' स एव...त्वम् you are now the same that you were at that time (when I was married to you). Sîtâ had just then touched Râma. She says that she feels the same pleasurable sensations on touching him, which she experienced when her hand was taken by Râma at the time of marriage and afterwards. वीर० explains 'यः करः कङ्कणधरो गृहीतः यः सुधासूतेः पादैः परिचितः स एव त्वमिदानीमित्यर्थः। उभयत्रापि परिणयविधौ कङ्कणधरत्वं लावण्यसंश्लिष्टत्वरूपसुधासूतिकिरणपरिचितत्वं चाव(वि ?)शिष्टमिति कृत्वा सीतावाक्यं प्रवृत्तम् ।'. Or we may look upon the sentence as interrogative 'my lord, are you now the same (*i. e.* as loving and full of concern for me) as you were then'? This is not, however, so good as the first, because, after what Sîtâ has actually seen, she can scarcely have any doubt left about Râma's love for her. स एव अयम्—these words go with पाणिः. तुहिन...भगःcharming on account of its resemblance to a lump of snow. तुहिनस्य (हिमस्य) निकरः (समूहः) तस्य औपम्यं (सादृश्यं) तेन सुभगः (मनोहरः). ललित...निभः resembling a tender *lavalî* sprout. The two clauses ०सुभगः and ०निभः indicate the extreme fairness, coolness and softness of the hand of Sîtâ. N. and G. read तदितरकरौपम्य० which does not yield a good sense. It means. (तस्याः इतरः गृहीतादन्यः यः करः तस्य औपम्येन सुभगः) charming on account of its resemblance to the other hand of hers. This is hardly of any use in the context. वीर० remarks 'सव्यकरसादृश्यं दक्षिणकरस्य तथा दक्षिणकरसादृश्यं सव्यकरस्येति भावः'.

P. 77. आर्य...मोहितायाः who was maddened by the touch of my lord. She could not take her hand off from the body of Râma, who seized it. We have seen (p. 58 text) that she was afraid of incurring the displeasure of Râma for approaching him without his permission. But here she allowed her hand to be seized by him. प्रमादः carelessness, blunder. आनन्देन निमीलितानि इन्द्रियाणि यस्य—whose senses are closed (*i. e.*

benumbed, rendered dull or inoperative) by extreme joy. साध्वसेन परवानस्मि I am helpless (cannot control my actions) on account of agitation. तत् therefore. धारय hold. कष्ट...एव it is a pity that this is all a wild raving. उन्मादः madness, derangement of brain. We have seen above (text p. 58) that Sîtâ had become invisible to all through the favour of the Ganges. So Vāsantî did not see her. Râma also did not see her, but in the action of touching him he seized her hand. Vâsantî, not seeing Sîtâ, *thought that the words of Rāma 'एतां धारय' were due purely* to Rāma being beside himself through sorrow. आक्षिप्य snatching. **Verse 41.** Construe तस्याः सः जडः प्रकम्पी स्विद्यन् करपल्लवः जडात् परिकम्पिनः स्विद्यतः मम करात् सहसैव परिभ्रष्टः *that hand of hers, that is* cool, trembling and perspiring, all of a sudden dropped from my hand that was cool, trembling and perspiring. The poet here speaks of स्वेद and वेपथु (प्रकम्प), which are सात्त्विकभावs. See notes on verse 47 below. न पर्यवस्थापयति आत्मानम् he (Râma) does not compose himself. अनव...नयनः whose eyes are unsteady, dull, stupefied and rolling. अनवस्थित not fixed on any object. His eyes appeared at one moment wandering, in another moment to be fixed, then again plunged in darkness and again striving for light. N. reads 'अनुबद्धबहुघूर्णमानवेदनं न संस्थापयाम्यात्मानम्' which means 'I (सीता) do not compose myself, my torments being continuous, many and agitating.' अनुबद्धाः बह्व्यः घूर्णमानाश्च वेदनाः यस्य. With the reading in the text we have to suppose that सीता refers to the condition of Râma. But we do not find in the sequel any allusion to Râma's rolling eyes &c. If we accept the reading of N., then the sentence refers to the condition of सीता herself. We find in the next two speeches of तमसा and सीता that her helpless condition is referred to. Though she extricated her hand, she was extremely flurried and could not present a composed appearance to तमसा. Therefore the reading of N. is better. G. reads 'अनवस्थितस्तिमितघूर्णमानं अविरलवेदनं न पर्यवस्थापयामि आत्मानम्'. This is also a good reading. It means 'I do not compose myself who am unsteady, dull and shaking and whose torment is very great'. अविरला (not thin, dense) वेदना यस्य. सस्नेह...निर्वर्ण्य looking (at सीता) with affection, admiration and smile. **Verse 42.** सस्वेदं (स्वेदेन सह, बहुव्रीहि) रोमाञ्चितं कम्पितं च अङ्गं यस्याः—whose body is full of perspiration, has horripilation and is trembling. प्रिय...सुखेन by the pleasure due to the touch of her husband. रोमाञ्चः सञ्जातः अस्य इति रोमाञ्चितम्

according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा. 5. 2. 36. मरुच्च नवाम्भश्च मरुन्नवाम्भसी ताभ्यां (क्रमेण) प्रविधूता सिक्ता च. स्फुटाः कोरकाः (कलिकाः) यस्याः. 'कलिका कोरकः पुमान्' इत्यमरः. मरुन्न...कोरकेव like the branch (*lit.* stick) of a कदम्ब tree, which is shaken by the wind and sprinkled with fresh rain-water and which then has put forth buds. This verse contains a fine उपमा. The body of सीता is compared to कदम्बयष्टि, her कम्प due to agitation is compared to the कम्प of the tree by the wind, स्वेद to नवाम्भः and her रोमाञ्च to buds. Sanskrit poets represent the कदम्ब tree as putting forth buds when rain-water falls upon it. बाण *refers to this very often.* Compare 'अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्'. पूर्वभाग; 'पुरस्तात्परिमलिनोस्य निश्वासमरुतः प्रावर्तन्त पश्चात्कदम्बवाताः' उत्तरभाग. This verse describes the three *Sâttvikabhâvas* स्वेद, कम्प and रोमाञ्च which are the external indications of the inner feeling.

P.78. अवशेन...तमसया I am put to shame by the revered Tamasâ (*i. e.* I am ashamed to show myself to her) in consequence of my being unable to control myself. She could not prevent the external indications of intense love for Râma manifesting themselves. लज्जापिता past pass. p. of a denominative verb from लज्जा. किमिति... मंस्यते what will she think? एष...एष इति such a repudiation and such an attachment (notwithstanding the abandonment). इति is to be connected with मंस्यते and indicates the thought that सीता fancies might be passing in the mind of तमसा. कथं नास्त्येव how! she is not (here) at all. ननु shows 'emphasis' here. एवंविधं reduced to this (extremely pathetic) condition. न...हंसि you will please not abandon me who am in this (sad) plight. राम thought that सीता had been to him a moment before but left him afterwards; therefore he says these words. विप्रतीप *adj.* contrary, topsy-turvy. She means:—it is not I who left you, but it is *you* who abandoned me. लोकोत्तरम् —लोकेषु उत्तरं श्रेष्ठम्. 'उपर्युदीच्यश्रेष्ठेष्वप्युत्तरः स्यादनुत्तरः' इत्यमरः. संस्तम्भय make firm or steady अतिभूमिं गतम् gone to excess (of sorrow). The reading अतिभूमिगतविप्रलम्भम् (*adj.* of आत्मानम्) means 'whose sorrow (for his beloved) is gone to excess.' विप्रलम्भः—separation; also 'delusion.' अतिभूमिं गतः विप्रलम्भः यस्य. 'विप्रलम्भो विप्रयोगः' इत्यमरः. व्यक्तं नास्त्येव—clearly she (सीता) is not here. अपि...स्यात् can this be a dream? अपि introduces a question. Râma asks himself whether he was dreaming when he felt that Sitá touched him. To this he replies in the words 'न चास्मि सुप्तः' &c. कुतो... निद्रा whence (how) can Râma have sleep? He means that on

account of his intense sorrow he hardly gets any sleep. स...माम् that very delusion, which is caused by my brooding repeatedly (over the image of सीता), follows me again and again. अनेकवारं परिकल्पना तया निर्मितः. The idea is the same as that contained in the words 'नूनं सङ्कल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः' (p. 61 text). On सर्वथा वीर० says 'मम वासन्त्याश्चानुपलम्भात् निद्राया अभावेन स्वप्नानुपपत्तेश्च सर्वप्रकारेणापि सीतास्पर्शनं भ्रमरूपमिति भावः'. The word भगवान् is applied to विप्रलम्भ ironically or it means 'very powerful.' 'ऐश्वर्यस्य समग्रस्य धर्मस्य यशसः श्रियः । वैराग्यस्याथ मोक्षस्य षण्णां भग इति स्मृतः' क्षीरस्वामी. वीर० says 'भगवानित्यनतिलङ्घनीयत्वप्रयुक्तपूज्यताख्यापनार्थम्'. विप्रलब्धः deceived. सीता takes the blame upon herself; because she by touching Râma induced the belief in him that she was near him and then withdrew her hand. पश्य—वासन्ती wants to divert Râma's mind and therefore shows him other objects. **Verse 43.** पौलस्त्यस्य...रथः (see) here the iron chariot of Râvaṇa broken by जटायु. For पौलस्त्य, see notes (p. 5). In this line the word is जटायुस्, while in the third line it is जटायु. विघटितः broken. कार्ष्णायसः—कृष्णं अयः तस्मात् निर्मितः. अयः (*n*) metal in general, also, 'iron'. पुरतः in front. The reading पश्यैते is not good, as the words पश्य पश्य in the beginning are common to the whole verse. पिशाच...खराः asses that had mouths like those of goblins and of which only skeletons remain. पिशाचानामिव वदनानि येषाम्. कङ्कालः शेषः येषाम्. 'स्याच्छरीरास्थि कङ्कालः' इत्यमरः. 'रासभा गर्दभाः खराः' इत्यमरः. G. explains खराः as 'mules'. खड्गेन छिन्ना चासौ जटायुपक्षतिश्च. खड्ग...रितः here are the wings of जटायु cut off by the sword (of रावण). पक्षति *f.* the roots of wings. 'स्त्री पक्षतिः पक्षमूलम्' इत्यमरः. 'पक्षात्तिः' पा. 5. 2. 25 (मूलग्रहणमात्रमनुवर्तते । पक्षस्य मूलं पक्षतिः । सि. कौ.). We may also take खड्ग...पक्षतिः as an adjective qualifying अरिः. खड्गेन छिन्ना जटायुपक्षतिः येन. In that case इतः would mean 'from this place' (darted up into the sky the enemy). सीतां...दरिः (here) the enemy (रावण), carrying Sîtâ who was trembling, rose up in the sky, resembling a cloud charged with lightning flashing inside. चलन्तीम्—trembling (through fear of रावण). The reading ज्वलन्तीम् is good and preferable to चलन्तीम्. It means 'burning' (with anger or with the lustre of her chastity and beauty). अन्तर्व्यापृता विद्युद् यस्य सः; or अन्त...विद्युत्, स चासौ अम्बुदश्च. व्यापृत busy (here flashing). This is a fine simile. The swarthy and large-bodied Râvaṇa is compared to the cloud, the fair and trembling Sîtâ to the brilliant and flashing lightning. द्याम् acc. sing. of द्यो. अभ्युदसाद्—Aorist of

स्या with अभि and उद्. The reading अन्तर्व्याकुल cannot be well construed with विद्युत्. Gh. suggests that we may separate as अभि (meaning अविद्यमाना भीः यथा स्यात् fearlessly) and उदस्यात्. This is not very happy. वीर० remarks on the comparison 'अनेन दृष्टान्तेन रावणस्पर्शवशदोषो नास्ति इति सूचितम्।'. For an account of जटायु, see notes p. 32. For the encounter between जटायु and रावण, see अरण्यकाण्ड chap. 50–51. भवभूति faithfully follows the रामायण in the particulars mentioned here. 'काञ्चनोरश्छदान्दिव्यान्पिशाचवदनान्खरान्। तांश्चास्य जवसम्पन्नाञ्जघान समरे बली॥ अथ त्रिवेणुसंपन्नं कामगं पावकार्चिषम्। मणिसोपानचित्राङ्गं बभञ्ज च महारथम्॥ तस्य व्यायच्छमानस्य रामस्यार्थे स रावणः। पक्षौ पादौ च पार्श्वौ च खड्गमुद्धृत्य सोऽच्छिनत्॥' अरण्यकाण्ड 51. 15–16. As to the words सीतां ज्वलन्तीं &c. note the following:—'स तु तां राम रामेति रुदतीं लक्ष्मणेति च। जगामादाय चाकाशं रावणो राक्षसेश्वरः॥ तप्ताभरणवर्णाङ्गी पीतकौशेयवासिनी। रराज राजपुत्री तु विद्युत्सौदामिनी यथा॥...सा पद्मपीता हेमाभा रावणं जनकात्मजा। विद्युद्घनमिवाविश्य शुशुभे तप्तभूषणा॥' अरण्यकाण्ड 52. 13–14, 24. तातः refers to जटायु. व्यापाद्यते is killed. सीता, at the mention of the encounter between जटायु and रावण, forgot where she was and thought as if the events were happening then. सावेगम् with excitement. आः—'आस्तु स्यात्कोपपीडयोः' इत्यमरः तातप्राणान् सीतां च अपहरतीति. राम also refers to जटायु as तात as the latter was a friend of दशरथ. राक्षस...केतो O fire of destruction (or 'comet indicating the destruction') to the family of demons. *Vide* notes (p. 5) on पौलस्त्यकुलधूमकेतोः. किम...विषयः does any object of your wrath still exist? She means:—the demons are all destroyed and there is no one left on whom you can wreak your anger. मन्युः anger. Râma also at the mention of जटायु and रावण forgot himself for a moment. अहमपि—सीता says that she also, like राम, forgot herself. उद्भ्रान्ता distracted, gone mad. अन्य...वर्तते now there is a strange change. विपर्ययः change, reverse. The following verse explains what great difference exists between the former separation of राम from सीता (when she was carried off by रावण) and the present one. When वासन्ती asked राम whether any demons yet existed, he recovered himself; but the contrast between his condition when enemies existed and when they no longer existed, struck him and made him utter the following sentiment. The reading अन्वर्थ एवायमधुना प्रलापो वर्तते of V. and Gh. is good. It means 'this my prattle is now really a prattle.' अन्वर्थ significant. The idea is:—If I had said 'आः पाप...क यासि'

at the time when सीता was actually carried off, the words would have been most appropriate. But she, being abandoned twelve years before, is now no more (so राम supposes); and there is no possibility of her being carried off. So these words are really now the ravings of a mad man. We did not adopt this reading, because we believe that it does not contain the original words of the author, but that it is purely conjectural. **Verse 44.** The first three lines form one sentence. Construe अविरत...करैः वीराणां विमर्दैः जगति जनि...रसः सः खलु मुग्धाक्ष्याः वियोगः उपायानां भावात् रिपु...वधिः अभूत्—that separation from the lady (सीता) with charming eyes was to last till the destruction of the enemies on account of the existence of remedies (for destroying them)—that separation which produced a feeling of great wonder in the world by the encounters of heroes which contained constant incidents for giving me relief (from sorrow). अविरताः (never ceasing) विनोदव्यतिकराः येषु *adj.* of विमर्दैः. विनोदः relief, beguiling, amusement. व्यतिकरः incident. Or व्यतिकर may be taken to mean सम्बन्ध. जनितः अत्यद्भुतरसः यस्मिन् or येन—qualifies वियोगः. रिपुघातः अवधिः (अवसानं) यस्य—qualifies वियोगः. कथं...विधः but how can this separation be patiently endured which (वियोग) is without remedy and endless? अप्रतिविधः—remediless. राम means:—When सीता was carried off by रावण, he fought with him and recovered her. That separation could be borne because there were numerous engagements in that war which thrilled the whole world and diverted the mind of राम. He draws three points of distinction between the former वियोग and the present one. I. In the former separation, there were remedies by resorting to which, an end could be put to it; in the present one, सीता being dead (as राम thought), no remedies were of avail. II. There was hope that the former separation would end (and as a matter of fact it did end); while in the present one there is no hope that it will ever come to an end (as सीता was supposed to be dead). III. The former separation was made bearable as the mind was diverted by war-like operations; but in the present separation nothing can be done except bearing it patiently. V. reads व्यतिकरः for व्यतिकरैः. In that case, it will have to be construed as an adjective of वियोगः the meaning being 'in which there were constant incidents for relieving' (sorrow). This is a good reading and will render the verse more symmetrical and easy to construe. The reading of the text in the last line is preferable to that of Gh., as it brings out all the three

points of contrast between the former and the present वियोग. N. and G. seem to have read प्रविलयः (destruction, dissolution) which is not good. We require the same word (वियोग) in order to heighten the contrast. वीर० remarks 'पुनर्दर्शनाभावाभिप्राये वियोगस्य प्रलयत्वोक्तिः'. निर...भागिनी alas! I am cursed in that (my lord says that) it (the present separation) is to be endless. He meant that सीता being dead the present वियोग would never come to an end, even if he wished to end it. सीता thinks that he uses the word निरवधि, because he had determined never to welcome her back. These words deal a heavy blow to her; they dispel what forlorn hope she might have entertained of being re-instated at some distant date. **Verse 45.** The first three lines contain five relative clauses. The word यत्र occurs only in three out of these and we have to understand it in two others. कपीन्द्रः = सुग्रीवः. For the alliance between राम and सुग्रीव see किष्किन्धाकाण्ड 5–7. 'ततोऽग्निं दीप्यमानं तौ चक्रतुश्च प्रदक्षिणम् ॥ सुग्रीवो राघवश्चैव वयस्यत्वमुपागतौ ।' किष्किन्धा० 5. 15–16. वीर्यं—prowess. हरीणां of the monkeys. Supply वृथा after जाम्बवतोऽपि. जाम्बवत् is popularly supposed to be the chief of bears. But the रामायण speaks of him as a वानर. 'जाम्बवान् वानरश्रेष्ठः सह सर्वैः प्लवङ्गमैः । भूतलात्सहसोत्थाय गृध्रराजानमब्रवीत् ॥' किष्किन्धाकाण्ड 59. 2. He was of signal service to राम in various ways. It was he who encouraged Hanumân to undertake the feat of crossing the ocean. It was he who, when राम, लक्ष्मण and the whole army of the monkeys lay senseless on the battlefield on account of the missiles of इन्द्रजित्, directed Hanumân to go to the Himâlayas and bring medicinal herbs for curing the wounds of the army. See युद्धकाण्ड chap. 74. न गति...वायोरपि where there is no access even to the son of the wind. This refers to हनुमान्, the son of अञ्जना and वायु. See किष्किन्धाकाण्ड chap. 66. As to the greatness of Hanumân note the words of जाम्बवत् to बिभीषण. 'अस्मिञ्जीवति वीरे तु हतमप्यहतं बलम् । हनूमत्युज्झितप्राणे जीवन्तोऽपि मृता वयम् ॥ धरते मारुतिस्तात मारुतप्रतिमो यदि । वैश्वानरसमो वीर्ये जीविताशा ततो भवेत् ॥' युद्धकाण्ड chap. 66. 22–23. The words in the text have a picturesque effect. वायु has access everywhere. But सीता is now there where even the son of वायु cannot reach. क्षमः able. नल was the name of a monkey chief who constructed the सेतु by which the monkey host passed over to Lankâ. *Vide* युद्धकाण्ड सर्ग 22. सागर says to राम 'अयं सौम्य नलो नाम तनयो विश्वकर्मणः । पित्रा दत्तवरः श्रीमान् प्रीतिमान् विश्वकर्मणः ॥ एष सेतुं महोत्साहः करोतु मयि वानरः । तमहं धारयिष्यामि यथा ह्येष पिता तथा ॥' 41–42. सौमि...ने Oh thou, my beloved

where art thou in a place which is beyond the reach (*lit.* not the province) of the arrows of even लक्ष्मण? Some read अविषय:, which is not good. In that case we shall have to supply यः before अविषय:, which will break the symmetry, as in other clauses we have यत्र. बहु...विरहम् I am made to think highly of my former separation (from राम). She says so because then she lived in hopes of again being united to Râma. N. reads ०विरहे, which does not yield a good sense. It will mean 'I was highly honoured in my former separation'. दुःखा...दर्शनम् the sight of Râma will only tend to generate sorrow in the hearts of his friends. कियं...यिष्यामि how long shall I make you cry? He means that all along during their meeting वासन्ती had been crying on account of the sad recollections that Râma's presence without Sîtâ aroused. तदनु...गमनाय therefore permit me to go.

P. 81. वर्षवर्धन...पादयितुं in order to perform the auspicious ceremonies for the prolongation of the life of (कुश and लव). N. *reads* वर्षवृद्धिमङ्गलानि which वीर० explains 'द्वादशवर्षपूर्तिमङ्गलानि देवतापूजादीनि शुभानि'. दुर्लभं दर्शनं यस्य. अस्ति—This sentence explains why Râma wanted permission to go. He had begun the अश्वमेध sacrifice, in the midst of which he had come to punish शम्बूक (see pp. 39–40 text). The speech of राम extends up to चक्षुर्विनोदयामि. But in order to produce a striking effect on the spectators, the author has interposed the two utterances of सीता. The audience hears both राम and सीता. But सीता is supposed to be invisible to राम. सोत्कम्पम् in a trembling manner (with a trembling heart). The words of Râma (अस्ति सहधर्मचारिणी) are like a thunderbolt to सीता and cause for a moment a heart-rending shock and make her hold her breath. But the following words (हिरण्मयी &c.) at once relieve her and she breathes freely. सोच्छ्वासास्रम् with a deep sigh (of relief) and tears. आर्य...त्वम्—she means that what he has done is like himself, is what was expected of a noble and loving personality like राम. उत्खातं...पुत्रेण my lord has now plucked out (from my heart) the dart of shame due to my abandonment by him. सीता means:—my abandonment without any cause has been rankling in my heart like a dart. But the fact that Râma yet loves me so intensely as to have by his side my image has made me forget the undeserved treatment I received. I feel no shame now. Râma has done sufficient penance for his bad treatment of me and I am now quite satisfied. तमपि—सीताप्रतिकृतौ अपि. तमपि...

नोदयामि I shall divert my eye full of (*lit.* smeared with) tears by looking at the image of सीता. The purpose of the third Act *viz.* to take away the grief of undeserved abandonment rankling in Sitâ's heart is here accomplished. धन्या सा—This refers to the image. आशा...लोकस्य has become the stay (*lit.* tie) of the hope of the world. The whole world depended upon the life of राम, which in its turn, depended upon the comfort derived by looking at the image. एवमात्मा स्तूयते—In this way you praise yourself. The praise of the image is virtually the praise of the original (*viz.* सीता herself). परिहसितासि भगवत्या I am laughed at by the revered (तमसा). महान्...प्रसादः this meeting has been a great favour to me. व्यतिकरः contact. गमनं...कार्यम् as to going away, you should so act as will not interfere with your duties. प्रतिकूला...संवृत्ता—वासन्ती became unfavourable as she permitted Râma to go, which Sitâ did not desire. कथं...गम्यते how can you go? She means that in the condition in which सीता is seen to be it is impossible for her to go. Connect यस्यास्तव with चक्षुः in the following verse. Verse 46. प्रत्युप्त...रुध्यते the contact of whose eye, which is as if rivetted on your husband and is wide stretched through the longing (to see him long), can be checked only with efforts resembling the piercing of vitals. She means:—सीता has rivetted her eye on राम; to take away that eye from Râma would require tremendous efforts and cause as much anguish as piercing the vitals would do. प्रत्युप्त inlaid, fixed. तृष्णया दीर्घस्य. संनिकर्षः contact, proximity. Most editions read the last half as मर्मच्छेदपरैर्यत्नैराकर्षो न समाप्यते the withdrawing of your eye is not effected (*lit.* completed) even with heart-rending efforts. This is good, but seems to be a conjecture in order to gloss over the difficulty caused by 'मर्मच्छेदोपमैः यत्नैः'.

P. 83. अपूर्वपुण्येन जनितं दर्शनं ययोः. N. and G. read सुकृतपुण्यजनदर्शनीयाभ्याम्. सुकृत and पुण्य mean the same thing. In order to avoid this, G. makes a desperate suggestion and takes पुण्यजन to mean the राक्षस विभीषण. पुण्यजन does mean राक्षस. 'यातुधानः पुण्यजनो नैर्ऋतो यातुरक्षसी' इत्यमरः. वीर० is more reasonable and explains 'सुकृतानि पुण्यानि येषां ते सुकृतपुण्याः। सुकृतपुण्याश्च ते जनाश्चेति विग्रहे कर्मधारयः'. कियच्चिरं...दर्शनम् How long is it possible to see the moon on the full-moon day when screened by clouds? She means:—when there are clouds in the sky, a sight of the moon can be had only at intervals and for a short time. सीता means

that she must look upon herself as extremely fortunate in that she obtained, though for a short time, a sight of राम after so many years. Here राम is spoken of in terms of the full moon. This indicates the व्यभिचारिभावनिर्वेद (resignation, dejection). अहो... धानकम् Oh, how strange is the arrangement of incidents (in the lives of राम and सीता). It also means the plot of a drama. Here भवभूति indirectly suggests that his own skill in arranging the events of his plot is superb. **Verse 47.** एको...न्विवर्तान् The identical sentiment of sorrow, appearing different in consequence of (the presence) of different circumstances, seems to assume several different forms. तमसा says:—the sentiment underlying all these strange and manifold incidents of the lives of राम and सीता is only one, *viz.* करुण. But on different occasions, that sentiment presents other appearances on account of the external conditions in which that sentiment has to operate. At one time the sentiment may border upon शृङ्गार, at another time it may verge upon वीर, but all the same the under-current running beneath all these outward manifestations of शृङ्गार or वीर is always करुण. In order to illustrate this, तमसा gives an illustration. आवर्त...समग्रम् just as water (assumes) the various forms of effects, whirlpools, bubbles, waves, though all that is (in reality) water only. Supply आश्रयते after अम्भो यथा. आवर्तः—whirlpool. Whirlpools, bubbles and waves are manifested in water. When we see them, we are not to suppose that they are entirely distinct from water, which is their substratum. They are in reality various forms and phases of water. Without water they cannot be. Similarly in the life of राम and सीता, करुण is the all-pervading sentiment though at times we may see it in the form of शृङ्गार or वीर on account of the conditions under which it is operating. The word विवर्त has been explained above (notes pp. 58-59). It is to be noticed that the word occurs here in juxtaposition to विकारान्. This may plausibly be urged as a reason for holding that the word विवर्त was used by the author in the sense of विकार and not in the strict technical sense as explained on p. 59 of the notes. But the occurrence of the word in the 6th Act in the verse 'विद्याकल्पेन मरुता मेघानां भूयसामपि। ब्रह्मणीव विवर्तानां क्वापि प्रविलयः कृतः ॥' lends support to the view that the technical sense of the word was known to the author. The words क्वापि प्रविलयः require that the appearances manifested in ब्रह्म exist no more and that

there remains only one undifferenced Brahma. It appears to us that even in the present verse the word विवर्त is used in its technical sense of 'an illusory appearance.' The author means that everywhere the underlying रस is करुण, but to readers and spectators of average abilities, it appears that in some cases the रस is शृङ्गार or वीर; that, however, is a mistake due to the निमित्त (the उपाधि) in conjunction with which the one रस (करुण) is working. The example is given only for the purpose of showing the *oneness (sameness)* of the underlying entity. It is not necessary that the illustration and the thing illustrated should be on all fours. Hence the word विकारान् cannot help in determining the sense of विवर्तान्.

This verse is a key to the whole of the drama. By putting it in the mouth of तमसा, the author secures two objects. He brings out that करुण is the the keynote of Râma's life. He further puts forward this verse as his own analysis of the whole drama, being apprehensive that his readers and the audience may not be able to appreciate his execution of the task he had set to himself. We may regard him as saying:—The underlying sentiment throughout this drama is करुण. At times it may appear at first sight that the main sentiment is शृङ्गार (as in the first Act) or वीर (as in the fifth); but that is only an appearance; the reality is that even there it is करुण that is the main underlying sentiment. The शृङ्गार in the first only serves to heighten करुण by the great contrast it presents when सीता was with Râma and her separation from him which quickly follows. The वीररस also lends a charm to करुण, inasmuch as we behold that, on account of the one initial act (which is the basis of the whole superstructure of करुण) of abandoning सीता, राम is almost about to fight with his own son without knowing it. Further it seems to us that the author hurls down a defiant challenge to some of his fastidious critics. Some writers on dramaturgy laid down that in a Nâṭaka technically so called the principal रस must be either शृङ्गार or वीर. For instance the साहित्यदर्पण (which is later than भवभूति) in describing what a नाटक should be says 'एक एव भवेदङ्गी शृङ्गारो वीर एव वा । अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः ॥'. It seems to us that भवभूति did not like these ideas of the critics and triumphantly calls upon them to note that he has written a नाटक of absorbing interest and surpassing beauty, in which the principal रस is करुण and not शृङ्गार nor वीर.

The word रस requires some explanation. रस is that indescribable feeling partaking of the nature of bliss which a man of taste experiences when he appreciates a poet's work and comes to be in tune with it. *Rasas* are said to be eight, शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स, अद्भुत. Some add a ninth शान्त. The साहित्यदर्पण (III. 1) defines रस as 'विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा। रसतामेति रत्यादिः स्थायिभावः सचेतसाम् ॥' Love (रति) and the like, which are permanent moods (or underlying sentiments) in any composition, when manifested by विभाव, अनुभाव and संचारिभाव, attain to the condition of रस in the man of taste. The स्थायिभावs corresponding to the above eight Rasas are रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा and विस्मय. विभावs are those which are the causes of the स्थायिभावs *i. e.* on account of which the स्थायिभावs रति &c. are manifested and those which nourish them (रति, हास &c.), when they (रति &c.) are produced. विभावs are of two kinds आलम्बनविभाव and उद्दीपनविभाव. Women (in the case of men) and men (in the case of women) are the आलम्बनविभाव, because they produce the स्थायिभावरति. The gestures of the आलम्बनविभाव, चन्द्रोदय, वसन्त &c. are उद्दीपनविभाव because they inflame love. अनुभावs are the effects of the स्थायिभावs रति &c. which indicate externally the working of the feelings (अनुभावो विकारस्तु भावसंसूचनात्मकः। दशरूपक IV. 3), such as glances, perspiration. Under अनुभाव are included the eight सात्त्विकभावs 'स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका मताः ॥' (नाट्यशास्त्र 6. 22). व्यभिचारिभावs (or संचारि॰) are those moods which help or are accessory in apprehending स्थायिभाव or its effects; they are so called because they are not permanent, but appear and disappear as waves in the ocean. They are 33 in number, निर्वेद, ग्लानि, शङ्का &c. (see नाट्यशास्त्र 6. 18-21). They are not main sentiments in a composition; they are associated with the main sentiment in a composition.

We have in various places pointed out the सात्त्विकभावs and व्यभिचारिभावs. सीता and राम are the आलम्बनविभावs. The sight of पञ्चवटी and the various spots in जनस्थान are the उद्दीपनविभावs.

The illustration of water and bubbles &c. occurs often in the Vedântasûtrabhâshya of S'amkarâchârya. 'तथा हि समुद्रादुदकात्मनोऽनन्यत्वेऽपि तद्विकाराणां फेनवीचितरङ्गबुद्बुदादीनामितरेतरविभाग इतरेतरसंश्लेषादिलक्षणश्च व्यवहार उपलभ्यते' on ब्रह्मसूत्र II. 1. 13; 'यथा च समुद्रात्मनैकत्वं फेनतरङ्गाद्यात्मना नानात्वम्' on ब्रह्मसूत्र II. 1. 14.

P. 84. तमसावासन्त्यौ—तमसा addressed the following verse to सीता and वासन्ती addressed it to राम. It is to be remembered that वासन्ती and राम did not see both तमसा and सीता. Compare a similar device below V. 16, 18–19. **Verse 48.** Understand वितरतु with each of the nouns in the nominative *viz.* अवनिः, अमरसिन्धुः, कुलपतिः, वसिष्ठः, अवनिः the earth. अमरसिन्धुः the river of the gods *i. e.* the Ganges. सार्धं...धाम्निः— this goes with अमरसिन्धुः—together with others like us. कुलपतिः—a sage who is the head of an institution where 10000 sages are fed and taught 'मुनीनां दशसाहस्रं योऽन्नदानादिपोषणात्। अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः ॥'. आद्यः...योक्ता—the first *person* to employ the metre (अनुष्टुभ्). This refers to वाल्मीकि. अनुयाता अरुन्धती यम् सः अनु...तीकः—for the affix क, see notes p. 6. त्वयि... मङ्गलाय may (they) bestow blessing on you for your great welfare. It will be seen later on that all the persons mentioned in this verse contribute to bring about the reunion of Râma and Sîtâ.

In some editions this Act is called छाया. The reason is that in this Act सीता was throughout present as if she were the shadow of Râma, though invisible to him. This Act is the most important in the drama. At its commencement we see that Sîtâ's heart, injured by her undeserved abandonment under a trick, nurses a feeling of resentment and is almost indifferent to Râma. By a skilful manipulation of incidents the poet shows that she is completely *reconciled to Râma* at the end of the Act. The purpose of the remaining four Acts is to give visible effect to this unification of two hearts that had for a time become estranged.

Act IV.

After the highly wrought feeling of the third Act, the author relieves the tension by introducing a scene in a lighter vein. The scene is laid in the hermitage of वाल्मीकि. The incidents narrated in this Act seem to have occurred soon after those narrated in the third. In the second Act (p. 38. text) we saw that after finishing the twelve years' *sattra,* Vasishtha, his wife and the mothers of Râma decided to go to Vâlmiki's hermitage. Their recent arrival is announced in the Vishkambhaka of this Act.

P. 85. भूयिष्ट...जनस्य (*adj.* of आश्रमस्य) भूयिष्ठं सन्निधापितः अतिथिजनः यस्मिन् in which many guests are present. समधिकैः आरम्भैः रमणीयता charm due to great preparations. **Verse 1.** नीवारौ...चामति the deer of the penance-grove is drinking to its heart's content the scum (gruel) of the boiled wild rice (नीवारः), which is warm and sweet and and which remains after being drunk by its mate that has just brought forth a young one. सद्यः प्रसूता चासौ प्रिया च तस्याः पीतात् (पानात्). मण्डः-ण्डम्— 'भिस्सटा दग्धिका सर्वरसाग्रे मण्डमस्त्रियाम्' इत्यमरः—the thick oily scum *forming on the surface of any liquid, especially of boiled rice.* On उष्णमधुरम्, वीर० remarks 'उष्णत्वं हि प्रसवविह्वलशरीरतोदपरिहारकम् । प्रियात्वं च मधुरत्वे हेतुः । अत एव मधुरत्वोक्तिः प्रयोजनवती ।'. सद्यः...प्रियाम्—this shows that even beasts show regard to their mates when they are in a sad condition. ०प्रसूताप्रियापीतात् seems to be irregular. We expect ०प्रसूतप्रिया. Or we may say that प्रसूता is the name to be applied to a female in a particular condition and then we may have ०प्रसूताप्रिया० in the compound. पर्याप्त *adj.* complete, full; पर्याप्तम् *adv.* to one's satisfaction. Construe सर्पिष्मतः भक्तस्य स्फुरता गन्धेन मनाक् अनुसृतः followed (*i. e.* mixed) slightly by the spreading odour of the boiled rice which is full of clarified butter. मनाक् *adv.* a little. अनुसृतः qualifies ०मोदः. कर्कन्धू...स्तीर्यते the fragrance of the cooking of vegetables mixed with jujube fruits spreads round. कर्कन्धूफलैः बदरैः मिश्रः शाकः तस्य पचनं (पाकः) तस्य आमोदः. आमोदः a very sweet or pervading fragrance 'विमर्दोत्थे परिमलो गन्धे जनमनोहरे । आमोदः सोऽतिनिर्हारी' इत्यमरः. परिस्तीर्यते—passive of स्तॄ (9. P. A.) with परि. स्वागत ..कारणानाम् welcome to these persons, with grey beards, of various sorts, who are the cause of a holiday. जीर्णं कूर्चम् (beard) येषाम्. सौधातकि after the manner of young boys welcomed the arrival of guests simply because he had a holiday when they came. He did not want the old folk for their own sake, but for the holiday which their arrival brought. In ancient India, holidays were given to students on various occasions, one of which was the arrival of an eminent guest. See याज्ञवल्क्यस्मृति I. 144–151 'धावतः पूतिगन्धे च शिष्टे च गृहमागते ॥' 151 (अनध्यायः). Some editions read आगतमनध्याय० as the footnote will show. There आगतं means आगमनं. सविशेषभूतं special, having a specialty about it. अपूर्व...गुरुषु your reason for respecting your elders is very wonderful. दाण्डायन seems to be the older and more clever of the two. So he laughs at his companion's readiness to avail himself of a holiday.

P. 86. किं नामधेयं यस्य. महत:...धर: leader (head) of the large body of old persons. स्थविर: old man. धिक् प्रहसनम् fie upon your joking. ननु shows 'emphasis'. अरुन्धत्या पुरस्कृतान् headed by अरुन्धती. दारान् wives. दार *m.* wife (always used in the plural). अधिष्ठाय leading. हुं वसिष्ठ: Is he वसिष्ठ? (or 'I doubt whether he is वसिष्ठ'). 'हुं वितर्के परिप्रश्ने' इत्यमर:. अथ किम् what else *i. e.* yes. मया...वैष इति As for me, I thought that he was a tiger or a wolf. आ: shows 'anger'. येन...मडमडायिता—this is to be connected with मया पुन: &c. above—since the moment he arrived, that poor brown heifer was devoured by him. कपिला a brown cow. कल्याणी—वीर० explains 'वत्सतरी. । द्विहायनीत्यर्थ:'. मडमडायिता is the past pass. p. of an onomatopoetic verb. समांसो...मन्यमाना: holding in respect the Vedic precept 'a मधुपर्क should be offered with flesh.' मन्यमाना: goes with गृहमेधिन:. श्रोत्रियाय...मेधिन: householders offer to a learned Brâhmaṇa (who has performed a sacrifice) a heifer, a bull or a big goat. मधुपर्क is a respectful offering made to a guest, bridegroom or to other distinguished persons. It usually consisted of five ingredients; curds, clarified butter, water, honey and sugar-candy. 'दधि सर्पिर्जलं क्षौद्रं सिता चैतैश्च पञ्चभि: । प्रोच्यते मधुपर्क:'. मनुस्मृति enumerates the persons to whom मधुपर्क was to be offered 'राजर्त्विक्स्नातकगुरून् प्रियश्वशुरमातुलान् । अर्हयेन्मधुपर्केण परिसंवत्सरात्पुन: ॥' III. 119. वसिष्ठस्मृति IV. 5-8 contains the following 'पितृदेवातिथिपूजायामेव पशुं हिंस्यादिति मानवम् ॥ मधुपर्के च यज्ञे च पितृदैवतकर्मणि । अत्रैव च पशुं हिंस्यान्नान्यथेत्यब्रवीन्मनु: ॥ नाकृत्वा प्राणिनां हिंसां मांसमुत्पद्यते क्वचित् । न च प्राणिवध: स्वर्ग्यस्तस्माद्यागे वधोऽवध: ॥ अथापि ब्राह्मणाय वा राजन्याय वाभ्यागताय महोक्षाणं वा महाजं वा पचेदेवमस्मा आतिथ्यं कुर्वन्तीति ॥'. आम्नाय: means 'Veda, Vedic injunction'. श्रोत्रिय:—'जन्मना ब्राह्मणो ज्ञेय: संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभि: श्रोत्रिय उच्यते ॥'. पाणिनि has a सूत्र to explain the word 'श्रोत्रियंश्छन्दोऽधीते' 4. 2. 84. वत्सतरी a heifer (about two years old). महोक्ष:—महांश्चासौ उक्षा च महोक्ष: (महत्+उक्षन्). Here उक्षन् (a bull) becomes उक्ष according to 'अचतुर &c.' पा. 5. 4. 77 (which is a very long Sûtra). 'वृषा महान्महोक्ष: स्यात्' इत्यमर:. गृहमेधिन: गृहै: दारै: मेधन्ते सङ्गच्छन्ते इति. N. omits महाजं, but from the quotation given above it will be seen that the reading in the text is proper. तं हि...मनन्ति for, the authors of Sûtras on religious observances lay down this observance. धर्मसूत्रकारा:—Sûtra is an aphorism, which is pregnant with meaning, though expressed in the most concise way. 'स्वल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम् । अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदु: ॥'. A sûtra is generally in prose. सूत्र works were generally divided into three kinds, श्रौत or कल्पसूत्र, गृह्यसूत्र and धर्मसूत्र.

The कल्पसूत्रs dealt with such sacrifices as दर्श and पौर्णमास; the गृह्यसूत्रs laid down the ceremonies and ritual to be performed in the house with domestic fires, the five daily *Yajnas*, the संस्कारs such as उपनयन and marriage. धर्मसूत्रs laid down the rules for the various castes and आश्रमs, for the administration of justice &c. Some of the extant धर्मसूत्रs are those of गौतम, आपस्तम्ब, वसिष्ठ &c. We have given above an extract from वसिष्ठ on the killing of a heifer in honour of a guest. समामनन्ति— from म्ना with सम् and आ I P to lay down or prescribe. निगृहीतः— you are caught (or defeated in argument). This is a technical term in the न्याय system. The following speech of सौधातकि indicates how he thought he had caught his friend in argument. निग्रहस्थान is mentioned as the last of the 16 categories of the न्याय philosophy. 'प्रमाणप्रमेयसंशयप्रयोजनदृष्टान्तसिद्धान्तावयवतर्कनिर्णयवादजल्पवितण्डाहेत्वाभासच्छलजातिनिग्रहस्थानानां तत्त्वज्ञानान्निःश्रेयसाधिगमः' न्यायदर्शन, first Sûtra. निग्रहस्थान is defined as 'पराजयहेतुः' in the तर्कभाषा. येन since. वसिष्ठमिश्रेषु—for मिश्र, see notes p. 3. विशसिता was killed; past pass. p. of शस् I P with वि to kill, to cut up. निर्वर्तितः effected, accomplished. विसर्जिता was given up or sent away *i. e.* was not killed. अनिवृत्त...मन्यन्ते the sages lay down (*lit.* think) this method in the case of those who have not given up flesh. The words 'this method' refer to समांसमधुपर्क. मांसात् अनिवृत्ताः अनिवृत्तमांसाः—the words are transposed on the analogy of such compounds as राजदन्त. 'राजदन्तादिषु परम्' पा. 2. 2. 31. (एषु पूर्वप्रयोगार्हं परं स्यात्। सि. कौ.). कल्पः rite, rule, procedure. निवृत्तो मांसात्—निवृत्तमांसः. दैवदुर्विपाकः (*lit.* bad ripening of fate) misfortune. वैखानसः—see notes p. 27. The मनुस्मृति lays down that a वानप्रस्थ must give up flesh and must subsist on plain vegetable diet 'स्थलजौदकशाकानि पुष्पमूलफलानि च। मेध्यवृक्षोद्भवान्यद्यात्स्नेहांश्च फलसम्भवान्॥ वर्जयेन्मधु मांसं च भौमानि कवकानि च।' VI. 13-14. अस्य... तप्यमानस्य some years have passed since he began to practise penance in the penance grove of चन्द्रद्वीप. कतिपय some (optionally declined like a pronoun in the nom. plural). 'प्रथमचरमतयाल्पार्धकतिपयनेमाश्च' पा. 7. 1. 33. चिरन्तन old. अप्यत्र...न चेति has he had an interview with his female relatives or not? स्वय...द्रष्टव्यः you should yourself come and see the king of Videha. परस्परं मिलिताः have met or assembled together. अनध्याय...मानयामः we shall celebrate (*lit.* honour) the festival of a holiday by playing.

P. 88. पुराणश्चासौ राजर्षिश्च. उपास्य having waited upon. वृक्ष... तिष्ठति is occupying (*i. e.* has seated himself at) the root of a

tree. **Verse 2.** हृदि...तप्यते who is tormented by the grief about Sitâ that constantly clings to his heart. नित्यं अनुषक्तः अन्तः प्रसृप्तः दहनः (अग्निः) यस्मिन्. अन्तः...स्पतिः like an old tree having fire spreading in its inside (in its hollow). The reading in the text is better than ज्वलन्निव; as जरन् वनस्पतिः can be well compared to old जनक and is more likely to have a hollow inside where fire may burn. मिश्रविष्कम्भकः—*Vide* notes p. 64. Here it is मिश्र as one of the two characters is a low one speaking the Prakrit dialect. This is perhaps the finest विष्कम्भक in this drama. Pathos had been carried to the highest pitch in the preceding Act. That tension is here relieved by the dialogue and bright smiles of two boys. **Verse 3.** The principal sentence is मे मन्युर्न विरमति my grief does not cease. अपत्ये...व्यथयता—(sorrow) that was caused (*lit.* clung or stuck) by that great misfortune which befell my child (Sitâ), which (दुरित) was hard to bear, which wounded the heart and caused agonies. The instrumentals from तेन to व्यथयता qualify दुरितेन understood. तेन (दुरितेन) विषक्तः (which goes with मन्युः). दुरितम्—sin; here 'misfortune.' जनक refers to the abandonment of सीता on account of a scandal in the words ताहक् दुरितम्. अर्पितं हृदयं येन. पटु...चिरेणापि which (sorrow) is poignant and constantly existing (*lit.* flowing) and which seems fresh though a long time has elapsed. धारया वहतीति. निकृन्तन् cutting (pr. p. nom. sing. mas. of कृत् with नि). क्रकचः a saw. The adjectives पटु... चिरेणापि can be construed with क्रकचः also, which may be sharp (पटु), which may have a cutting edge and may seem to be new (bright) even after a long time. विरमति—रम् is Atmanepadi, but necessarily takes परस्मैपद when preceded by वि, आ and परि 'व्याङ्परिभ्यो रमः' पा. 1. 3. 82. जरया, दुःखेन and तपोभिः are to be connected with आत्तरसधातुः. दुरासदेन that is irremediable (*lit.* that can be overcome with difficulty). पराक—is a kind of expiatory penance. It consists in fasting for twelve days, with the mind and senses restrained. 'द्वादशाहोपवासेन पराकः परिकीर्तितः ।' याज्ञ० III. 321. 'यतात्मनोऽप्रमत्तस्य द्वादशाहमभोजनम् । पराको नाम कृच्छ्रोऽयं सर्वपापापनोदनः ॥' मनु० XI. 215. सान्तपन is another kind of expiatory penance. 'गोमूत्रं गोमयं क्षीरं दधि सर्पिः कुशोदकम् । एकरात्रोपवासश्च कृच्छ्रं सान्तपनं स्मृतम् ॥' मनु० XI. 212; 'गोमूत्रं गोमयं क्षीरं दधि सर्पिः कुशोदकम् । जग्ध्वा परेऽह्न्युपवसेत्कृच्छ्रं सान्तपनं परम् ॥' याज्ञ० III. 315. The word प्रभृति includes such penances as चान्द्रायण &c. आत्तः रसधातुः यस्य the fluid ingredients of which are taken up (*i. e.* dried).

जात past pass. p. of दा with आ. अविद्यमानः अवष्टम्भः (support) यस्य. नाद्यापि...पतति my wretched body does not yet fall (perish). N. reads तपोभिः शोषितान्तःशरीरधातोरवष्टम्भ एव महानद्यापि मम दग्धदेहो न पतति—great is the support (*i. e.* stubbornness) of the ingredients of my body that are dried up (in that) my wretched body does not yet fall. This reading is not so easily construable as the one in the text. V. and Gh. read अनुपयुज्यमानः which means 'that has become useless.' Some one may say 'commit suicide, if your body does not perish of itself.' To this the following sentence furnishes a reply. अन्ध...घातिनः for those who commit suicide are arranged those worlds called अन्धतामिस्र which are without the sun. अविद्यमानः सूर्यः येषु. प्रतिविधीयन्ते—(pass. of धा with प्रति and वि) are arranged, are prescribed. अन्धतामिस्रः means a particular kind of hell. While commenting upon the several kinds of hells mentioned by अमरसिंह (in तद्भेदास्तपनावीचिमहारौरवरौरवाः। संहारः कालसूत्रं चेत्याद्याः), क्षीरस्वामी remarks 'आद्यशब्दात् तामिस्रान्धतामिस्रादयः'. Some take अन्धतामिस्राः as an adjective of लोकाः, meaning 'having pitchy darkness' (अन्धं तामिस्रं तिमिरं येषु). This is unnecessary as the above quotation from क्षीरस्वामी will show. Those who explain अन्धतामिस्र as above say that instead of असूर्याः we should read असुर्याः (fit for or belonging to the असुरs), as otherwise असूर्याः would be superfluous when the worlds are said to be full of blinding darkness. On our explanation there is no such difficulty. The author seems to have understood literally the passage from the ईशावास्योपनिषद् 'असुर्या नाम ते लोका अन्धेन तमसावृताः। तांस्ते प्रेत्याभिगच्छन्ति ये के चात्महनो जनाः॥'. ऋषयः the seers of Vedic *mantras*. अनेक...क्रमेऽपि even after the lapse of many years. प्रति...निर्भासः which is presented distinctly on account of reflecting (brooding) over it every moment. प्रतिक्षणं या परिभावना तया स्पष्टः निर्भासः यस्य. G. explains परिभावना as तिरस्कार, which is not good. प्रत्यग्रः fresh. दुःखसंवेगः agitation due to sorrow. ईदृश...शक्यते such is the lot assigned to your birth that has developed itself that it is not possible for me even to cry aloud (at will) in consequence of shame. सीता did not die a natural death. If that had been so, it would have been possible to cry aloud for her without feeling shame. But she was abandoned on account of a scandal and then died. Hence the shame. **Verse 4.** This is a fine specimen of Bhavabhûti's felicitous description of child life. The principal sentence is शिशोः ते वदनकमलकं स्मरामि—I remember your delicate lotus-like face, when you were a child. ०स्मितं, कुड्मलाग्रम् and ०जल्पितं are three adjectives of वदनकमलकम्. In the

text we should read स्खल...जल्पितं as one word. अनियते रुदितस्मिते (रुदितं च स्मितं च) यस्मिन्—that had smiles and cries irregularly (without any settled causes). An infant smiles or weeps without our knowing the reason why it does so. विराजन्ति कतिपयानि कोमलानि दन्तकुड्मलाग्राणि (दन्ता एव कुड्मलाः तेषां अग्राणि) यस्मिन्—in which shone the tips of a few delicate bud-like teeth. स्खलत् असमञ्जसं मञ्जु (सुन्दरं) जल्पितं यस्मिन्—from which fell faltering words that were charming though senseless. The reading मञ्जु is better than मुग्ध because it helps to produce a charming assonance of sounds. Compare 'आलक्ष्यदन्तमुकुलाननिमित्तहासैरव्यक्तवर्णरमणीयवचःप्रवृत्तीन्। अङ्काश्रयप्रणयिनस्तनयान्वहन्तो धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ शाकुन्तल VII. We may say that भवभूति perhaps is happier than कालिदास in the choice of his metre and in अनुप्रास. This verse occurs also in the मालतीमाधव X. 2. अतिदृढासि you are extremely firm (or hard-hearted). These words convey a rebuke. The word वसुन्धरे is significant. Being the supporter of all, the earth is naturally firm. वीर० remarks "अत्र 'यो वा बिभर्ति काठिन्यं तस्मै भूम्यात्मने नमः' इति वचनं द्रष्टव्यम्। तव वसुन्धरात्वप्रयुक्तधैर्येण पुत्रीनाशोप्यकिंचित्कर एवेत्युपालम्भो व्यज्यते". Verse 5. We have to understand वेत्सि after त्वं; otherwise, we expect a verb in the second person plural and not in the third person plural (as विदुः is). रघोः कुलगुरुः=वसिष्ठः. Or we may suppose that वसिष्ठ is included under मुनयः and construe कुलगुरुः with भास्करः. The sun, as being the first progenitor of the race, is an object of veneration to the whole family of Raghu. स्वयं भास्करः the sun himself (as the highest of all the divinities mentioned). विद्यां वागिव—just as speech generates the lores. विद्याम्—the singular is put for the class. तद्वत्तु...दैवतम् who (Sîtâ) is a divinity like that (*i. e.* the goddess of speech). Some take तद्वत् as meaning 'like the deities mentioned above'. The reading 'शुद्धिं गतायाः पुनः' is bad जनक would never have referred to the undeserved humiliation of Sîtâ by the ordeal of fire, as he says further on 'कोयमग्निर्नामास्मत्प्रसूतिपरिशोधने' (p. 92 text). तथा विशसनम्—slaughter (or killing) in that way (*i. e.* abandoning to die on account of an undeserved scandal). जनक, like राम, thinks that सीता must be dead. दारुणे is addressed to वसुन्धरा. किं अमृष्यथाः why didst thou endure or put up with? मृष् 4 P. A. to endure. गृष्टि—this seems to have been the name of the कञ्चुकी. उपदिश्यमानः मार्गः यस्मै to whom the way is shown. उत्थाय—जनक gets up to show his respect to अरुन्धती, the wife of the great sage वसिष्ठ. निरूप्य observing closely. भगवद्दाराः=धर्मपत्नी. Mark the plural दाराः, though

in apposition with कौसल्या. क...मिति who would belive this that she is the same? इ with प्रति to believe. **Verse 6.** यथा श्रीः like Lakshmî. श्रीरेव...पदेन or she was herself Lakshmî; what is *the use of a word showing a simile?* The उपमानपद here is यथा. सैषा—these words are to be connected with जाता. कष्टं वत show extreme sorrow. Construe सा एषा दैववशेन दुःखात्मकं किमपि अन्यदिव भूतं जाता—through the power of fate she has become as if another indescribable being full of misery. From being like लक्ष्मी or लक्ष्मी herself she has become a miserable being and her state is indescribable. दुःखं आत्मा स्वरूपं यस्य. We may also construe in another way:—सा एषा दैववशेन अन्यदिव जाता, दुःखात्मकं किमपि भूतम्—She has become through the power of fate, as if another; something indescribably lamentable has happened. This is not, however, very happy. We expect अन्या इव for अन्यदिव. अहो विपाकः Oh, what a change! For विपाक see ईदृशानां विपाकोऽपि &c. (text p. 52) and 'विपाके घोरेऽस्मिन्नु' (verse 12) below. N. reads विकारः, *which is not good.* वीर० explains 'विकारः प्राणिनामुपचयापचयरूपागन्तुको विस्मयनीय इत्यर्थः'. **Verse 7.** मूर्तः incarnate. क्षते...दर्शनम् the sight of that very person has become unbearable to me like salt (thrown) on a wound. V. and Gh. read before this verse 'अयमपरः पापो दशाविपर्यासः' this is another miserable (or evil) change of condition (that has happened). This is not bad, but seems to be a conjectural addition. वः कुलगुरोः = वसिष्ठस्य. अनध्यवसायः—indecision, want of resolution. N and G read महानध्यवसायः—this great effort. The meaning would be:—you have been asked to see Janaka by your family preceptor; why do you require so much effort to make up your mind to see him? The words पदे पदे however indicate that the reading अनध्यवसायः is better. संस्तभ्य having made steady. अनुरुध्यस्व obey. सममेव at the same time. सर्वाणि...द्रवन्ति all the sorrows spring up. She refers to such calamities as the death of दशरथ, the exile of राम, the abandonment of सीता i.e. उद्वर्तमानं (उद्गच्छत्) मूलबन्धनं यस्य—the root of which is plucked up. पर्यवस्थापयितुम् to compose, to make steady. The reading उद्धटन...ं is conjectural; it gives a good sense. **Verse 8.** सन्तानवाहीनि flowing in a stream (*i. e.* continuously). सन्तानेन वहन्ति इति. सम्बन्धि...जानि due to separation from relatives (in this case from दशरथ). दृष्टे...प्रेयसि (loc. abs.) when any person that is very dear is seen. स्रोतः...प्लवन्ते surge around (*flow together*) as if with thousands of streams. When sorrow has been continuous for many years, it loses its nature of being unbearable. But at the sight of persons that are dear to us, sorrow revives in

all its force and becomes as unbearable as it was when it first befell us. The reading सद्बन्धु० (due to separation from a *good* relative) is not good, as it introduces an unnecessary limitation. One feels deep sorrow though one's near relative may not be a saint. Compare for the idea 'तमवेक्ष्य रुरोद सा भृशं स्तनसम्बाधमुरो जघान च । स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥' कुमारसम्भव IV. 26. वध्वा एवं गते when such is the case with my daughter-in-law. Verse 9. श्लाघ्यसम्बन्धी praiseworthy relative. कुलोद्वहः (*lit*, carrying or leading) one who continues or perpetuates the family. याज्ञवल्क्य is mentioned as an expounder of ब्रह्म in the बृहदारण्यकोपनिषद्; *vide* अध्यायs III and IV. 'जनको ह वैदेहः कूर्चादुपावसर्पन्नुवाच नमस्तेऽस्तु याज्ञवल्क्यानु मा शाधीति स होवाच...... आढ्यः सन्नधीतवेद उक्तोपनिषत्क इतो विमुच्यमानः क्व गमिष्यसीति नाहं तद्भगवन्वेद यत्र गमिष्यामीत्यथ वै तेऽहं तद्वक्ष्यामि यत्र गमिष्यसि' बृहदारण्यकोपनिषद् IV. 2. I. ब्रह्मपारायणं—see notes p. 53. जगौ (Perfect of गै) sang (*i. e.* expounded). महाराजस्य...द्वितीयहृदयं who was non-different from his heart to the great king ((दशरथ). जनक was so dear to दशरथ that he was as if the second heart of the latter. स्मारिता...दिवसान् I am made to remember (those) days that were delightful on account of the absence of despondency. अनिर्वेदेन रमणीयान्. She means that in the lifetime of दशरथ, she enjoyed unmixed happiness and therefore those days were very charming. The presence of जनक who was a fast friend of दशरथ brought to her recollection those happy days and made her feel extremely miserable by the contrast which her present condition afforded. सर्वं...नास्ति All that is now no more. All that happiness is a thing of the past. V. and Gh. read सम्माचितास्मि...दिवसे which means:—I am honoured on a day on which there is no joy. अनुपस्थितः (not approached) महोत्सवः यस्मिन्. This seems to mean that Janaka paid her a visit at a time when there was no occasion for joy (but rather for sorrow) and that on former occasions his visits occurred when there was some festivity going on. This is not a good reading. It does not fit in the context as our reading does. The following words 'हा दैव सर्वं तन्नास्ति' would moreover be abrupt and unconnected with this reading.

P. 92. Verse 10. यया...गुरुतमः on account of whom, your husband, the highest among the ancient teachers, and the receptacle (treasure) of holy lustre, looks upon himself as sanctified. This means—वसिष्ठ, though himself full of (Vedic)

lustre, looked upon himself as sanctified by having the saintly अरुन्धती as his wife. पूतं आत्मानं मन्यते इति पूतंमन्यः (or पूतमानी). म् is added to पूत in accordance with the Sûtras 'आत्ममाने खश्च' पा. 3. 2. 83 (स्वकर्मके मनने वर्तमानान्मन्यतेः सुपि खश् स्यात् चाण्णिनिः। पण्डितमात्मानं मन्यते इति पण्डितंमन्यः। पण्डितमानी। सि. कौ.) and 'खित्यनव्ययस्य' पा. 6. 3. 66 (खिदन्ते परे पूर्वपदस्य ह्रस्वः स्यात्ततो मुम्। सि. कौ.). त्रिलोकीमङ्गल्याम् auspicious to the three worlds. त्रयाणां लोकानां समाहारः त्रिलोकी (द्विगु). मङ्गले साधुः मङ्गल्या (मङ्गल+य), according to 'तत्र साधुः' पा 4. 4. 94. अवनि...शिरसा with (my) head resting upon the surface of the earth. जगता वन्द्याम् deserving to be saluted by the world. देवी...मिव resembling the goddess Ushas (dawn). निधिरपि...सदसः—this may be taken to refer to the sun, who is spoken of as the lover of the dawn in the Vedas. 'सूर्यो देवीमुषसं रोचमानां मर्यो न योषामभ्येति पश्चात्' ऋग्वेद I. 115. 2. The adjectives मङ्गल्यां, वन्द्यां and भगवतीम् are applicable to उषस् also. अक्षरं...प्रकाशताम्—may that imperishable light (truth) shine for you (*i. e.* on you). This means:—may the knowledge of the supreme Spirit dawn upon you. This blessing from अरुन्धती is very appropriate. जनक was a ब्रह्मविद्. ब्रह्म is spoken of as अक्षर and as the light of lights. Note 'द्वे विद्ये वेदितव्ये...परा चैवापरा च। ...अथ परा यया तदक्षरमधिगम्यते।' मुण्डकोपनिषद् 1. 1. 4–5; 'हिरण्मये परे कोशे विरजं ब्रह्म निष्कलम्। तच्छुभ्रं ज्योतिषां ज्योतिस्तद्यदात्मविदो विदुः॥' मुण्डकोपनिषद् 2. 2. 9. स...तपति may this god that shines beyond the region of sins purify you. This refers to the sun. For the idea of the sun being beyond sins, see notes p. 82. रजस् *n.* foulness, passion, sin. There is another reading परोरजाः. This will mean 'who is beyond sin.' It may also mean 'who is beyond रजोगुण'. There are three गुणs according to the सांख्य system, सत्त्व, रजः and तमः. 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः।' सांख्यकारिका. The sun being a god is सात्त्विक and above रजोगुण. The compound परोरजाः (रजसः परः) is irregular. Vide notes on परःसहस्राः p. 18. अप्यना...मातुः Is it all right with this mother of the protector of the subjects? अनामयम् health, welfare. 'अनामयं स्यादारोग्यम्' इत्यमरः (आमयस्य रोगस्य अभावः अनामयम्). अनामयम्—when addressing a person of the क्षत्रिय class, the word अनामय was to be used. 'ब्राह्मणं कुशलं पृच्छेत्क्षत्रबन्धुमनामयम्।' मनु॰ II. 127. जनक, being indignant at the undeserved treatment of सीता, does not take the name of राम. Moreover the word प्रजापालकस्य is sarcastic. The idea is:—he cared more for the subjects than for his wife. निरव...सः we are taunted harshly and openly. निरवशेष—without leaving anything back *i. e.* completely and without reserve. अने-

नैव मन्युना on account of this very resentment (due to the abandonment of सीता). मन्युः anger; or 'sorrow'. चिरं परित्यक्तं रामभद्रमुखचन्द्रस्य दर्शनं यया. We saw that कौसल्या went to the सत्र of ऋष्यशृङ्ग and when it was finished she came direct to the hermitage of वाल्मीकि along with वसिष्ठ and others. Thus she had not seen राम for twelve years. नार्हसि दुःखयितुं you will please not give pain. दैवदुर्योगः कोऽपि some indescribable misfortune (*lit.* bad combination of fate). यत् since. प्रवृत्ता बीभत्सा किंवदन्ती येषु Among whom a scandalous report had spread. अविद्यमानः अल्पकः येभ्यः extremely mean-minded. अग्निशुद्धिं न प्रतियन्ति do not believe in the purification (of सीता) by fire. इति shows 'reason'. को...शोधने who is *Agni* to purify my offspring? Janaka could not bear the idea that his own daughter, who was holy by birth, should require purification, simply because scandal-mongers thought otherwise. एवंवादिना जनेन—refers to the words of कञ्चुकी 'अग्निशुद्धिं न प्रतियन्ति'. राम...भूताः insulted by राम (in that he abandoned सीता on account of a scandal). एवमेतत् just so (just as जनक says that सीता requires no purification by fire). अग्नि...क्षराणि the letters '*Agni*' are quite insignificant with reference to my daughter (सीता). पर्याप्तम् sufficient. This means that in the matter of purity Agni can bear no comparison to सीता. **Verse 11.** शिशु...तथा whether you are my child or pupil, let that remain as it is. She means that the relationship of सीता to her (whatever it be) is immaterial in the respect to be paid to her. विशुद्धे...द्रढयति the pre-eminent degree of purity in you strengthens my attachment to you. The reading द्रढयति is better than जनयति. अरुन्धती must have had some affection for सीता, as the latter was her pupil; but it was strengthened by the worth of सीता. द्रढयति denominative verb from दृढ. स्त्रैणम्—womanhood (from स्त्री, according to 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा. 4. 1. 87). शिशु...भवतु let there be childhood or womanhood in you (*i. e.* you may be a child or a woman; that does not matter). ननु shows 'emphasis'. जगताम्—the plural is used because there are fourteen worlds. गुणाः...वयः in virtuous beings, it is their virtues that are the objects of reverence, and not their sex nor their age. She supports her words about Sîtâ by a general proposition and hence the figure is अर्थान्तरन्यास. 'सामान्यं वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥' काव्यप्रकाश X. Compare for a similar idea the following:—'तामगौरवभेदेन मुनींश्चापश्यदीश्वरः । स्त्री पुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥' कुमार-

सम्भव VI. 12; 'तथापि शस्त्रव्यवहारनिष्ठुरे विपक्षभावे चिरमस्य तस्थुषः। तुतोष वीर्यातिशयेन वृत्रहा पदं हि सर्वत्र गुणैर्निधीयते॥' रघु. III. 62; 'धृतहेतिरप्यधृतजिह्मतिश्वरितैर्मुनीनधरयन्शुचिभिः। रजयांचकार विरजाः स मृगान्कमिवेशते रमयितुं न गुणाः॥' किरातार्जुनीय VI. 24. उन्मीलन्ति इव वेदनाः my agonies as if bud forth (*i. e.* increase). **Verse 12.** स राजा—This refers to दशरथ. तत्सौख्यं that (well-known) happiness (which she enjoyed in the lifetime of दशरथ). शिशुजनः—refers to her son राम and his brothers. स्मृतौ आविर्भूतम् presented itself to her memory (*i. e.* was remembered by her). The words राजा, सौख्यं, ०जनः and दिवसाः are in apposition with तत्. विपाके...स्मिन् in this terrible change (of condition). अथ then (*i. e.* after being aware of the contrast between her former happiness and her present miserable condition). पुरन्ध्रीणाम् of virtuous women, matrons. पुरन्ध्रिः-ध्री a woman whose husband is living and who has children. पुरं गृहं धारयति इति. 'स्यात्तु कुटुम्बिनी। पुरंध्री' इत्यमरः. For the idea in the last line, compare 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि।' मेघदूत 10. चिरस्य दृष्टान् seen after a long time. प्रियसुहृदः=दशरथस्य. न स्निग्धं पश्यामि I do not see affectionately *i. e.* I do not behave in a friendly way. **Verse 13.** सः=दशरथः. तच्च हृदयम् he was my heart (as it were). The author uses तत् and not सः because the predicate is हृदयम्. अपि...फलम् and he was moreover the whole fruit of my life. यद्...तरम् (he was) whatever else is dearer than these (*i. e.* body and soul). किमिव...दशरथः what possibly was not दशरथ to me (*i. e.* to me he was everything).

P. 94. Verse 14. यद्...मभूत् whatever great fault was committed in private either by her or by her husband. दूषितम्=दोषः. अभूवं...विषयः I became the object of the censure of the pair separately. He means that he so much enjoyed the confidence of both दशरथ and कौसल्या that each of them complained to him if the other was guilty of some fault even in private. If कौसल्या was guilty of a fault दशरथ would taunt him by saying that his friend (कौसल्या) was bad and *vice versa.* प्रसादे...अभूत् after that (*i. e.* after they had a love-quarrel), the management rested with me as regards reconciliation or anger. He means that it was for him to bring about a reconciliation or to provoke them further. अनु is a कर्मप्रवचनीय and governs तद् in the accusative. विधिः method, measures, arrangement. अलं...हृदयम् or enough of remembering it, as it storms the heart and burns it. The remembrance of these matters is extremely painful. स्कन्द् with अव I. P. to storm, overwhelm. अतिचिरं निरुद्धः निश्वासनिष्पन्दः यस्य—the

flow of the breath of which has been stopped for a very long time *i. e.* who has not heaved out a breath for a long time. **Verse 15.** सुहृ...कूलताम् (fate) having first manifested an unmixed favourableness like a friend who gives delight. सुखं प्रददाति इति. एकः रसः यस्याम्. The favourableness was not mixed up with the least of anything unfavourable. पुनः...मनोरुजम् fate, terrible on account of the sudden turn (it takes), enhances the anguish of the heart. अकाण्डे (or अकाण्डात्) विवर्तनं तेन दारुणः. विशिनष्टि present third sing. of शिष् with वि—to aggravate. मनसः रुक् मनोरुक् ताम् ०रुजम्. The idea is:—After the marriage of राम and सीता, the families of जनक and दशरथ were in unmixed happiness, for a time all went well; fortune seemed to smile upon them; all of a sudden there came a sad change. In the midst of happiness, सीता was abandoned by Râma and the two families were plunged in misery. N. reads सुखप्रदाम् which is not good. For presenting a contrast to दारुणः in the third line, we require सुखप्रदः in the first. This verse occurs in the मालतीमाधव IV. 7, where जगद्धर reads सुखप्रदः and त्रिपुरारि reads सुखप्रदाम्. नवः विवाहः तस्य लक्ष्मीः (शोभा) तस्याः परिग्रहः एकं (मुख्यं केवलं वा) मण्डनं यस्य the chief (or sole) ornament of which (face) was the assumption of the grace due to recent marriage. प्रस्फुरत् शुद्धं विहसितं यस्मिन् (face) on which a guileless smile was playing. आस्फुरन्ती चन्द्रस्य चन्द्रिका तद्वत् सुन्दरैः beautiful like the bright (or shining) moonlight of the moon. जाते=वत्से. उद्द्योतय उत्सङ्गम् make my lap shine (by sitting upon it, as youngsters do). महत्तर *lit.* very great. रघुकुल...दुहितेव she is the daughter-in-law of the chief personages of the रघु race (the ancestors of दशरथ), but the daughter of जनक is only my daughter (and not daughter-in-law). As जनक was the most intimate friend of दशरथ, the former's daughter was as a daughter to the latter. **Verse 16.** पञ्चप्रसूतेः *adj.* of राज्ञः. पञ्च प्रसूतयः यस्य who had five children (राम, लक्ष्मण, भरत, शत्रुघ्न and शान्ता). तस्य राज्ञः=दशरथस्य. सुबाहुशत्रुः=रामः. The demon सुबाहु along with मारीच troubled विश्वामित्र by showering flesh and blood on the altar while विश्वामित्र was engaged in sacrifice. He came to दशरथ and with the help of राम and लक्ष्मण killed सुबाहु. See बालकाण्ड chap. 19 and 30. वधू...सीता although he had four daughters-in-law, सीता was as dear to him as his own daughter शान्ता. Construe यथैव अस्य शान्ता प्रिया तनूजा तथैव वधूचतुष्केऽपि सीता. It is strange that G. explains पञ्चप्रसूतेः in such a way as to include सीता. N. reads तथैव नान्या for यथैव शान्ता and यथैव for तथैव, which is bad, as the construction becomes involved.

वीर० explains 'अस्य जनकस्य तनूजा सीता यथा तस्य राज्ञो दशरथस्य प्रिया तथा अन्या ऊर्मिलाप्रभृतिः राज्ञः प्रिया न। अस्य तनूजा सीतेत्यनेन सीताया एव जनकाभिसन्धिना तनूजात्वं नान्यासामिति व्यज्यते'.

P. 96. सर्वप्रकारैः हृदयंगमः dear in all ways. कथं विसर्यसे how can you be forgotten? **Verse 17.** जामातुराप्तं जनम् the relatives of the son-in-law. सम्बन्धे in (our) alliance. विपरीतम् reversed. Separate the second line in two clauses; सम्बन्धे तद् विपरीतमेव अभूत्, ते आराधनं मयि (अभूत्). आरा...मयि *you propitiated me.* तथाविधः of that sort (so good and noble). Supply अपहृतं after तत्. ०बीजम् refers to सीता. जीवलोकः (mortal world) एव नरकः (hell). दृढः वज्रलेपः तेन प्रतिबद्धं (अत एव) निश्चलं च which is motionless because it is tied down with firm cement. Some read ०लेपघटितबन्धनिश्चलम् (०लेपेन घटितः बन्धः यस्य तत् अत एव निश्चलं च)—which is firm, because it is tied to me by a sticky cement. बाष्प...एव you should at intervals stop weeping. कुलगुरुः = वसिष्ठः. The word 'भवितव्यं...भविष्यति' are reported as they were uttered by वसिष्ठ and hence इति is added after भविष्यति. भवितव्यं...भविष्यति It did take place as it was destined to happen, but it will end in good. कल्याणं उदर्कं (अन्ते) यस्य or कल्याणः उदर्कः (अन्तः) यस्य. The meaning is:—Fate had decreed that Sîtâ must be abandoned by Râma and she was abandoned by him; but the ultimate result will be good (*i. e.* they will be reunited). V. and Gh. omit भवितव्यं तथा and इति. But this is not a good reading. We do not know, if this reading be accepted, what the words of वसिष्ठ were. The words will only be those of अरुन्धती, in which case what follows this speech cannot be well explained. कुतो...एतत् whence (how) can this happen to me whose hopes are gone? अतिक्रान्तः मनोरथः यस्याः She means:—twelve years have passed away since सीता was abandoned yet there is no news of her. She has no hope left that the result will be good. The reading अतिक्रान्तो मनोरथः means 'my hope has passed (the limits of fulfilment)' *i. e.* there is no likelihood of fulfilment. तत्किं...तदिति princess, do you think that it was falsely said? The second तत् refers to the words of वसिष्ठ 'भवितव्यं...भविष्यति' above. मृषोद्य—from मृषा (false) and वद् (to speak), according to the Sûtra 'राजसूय-सूर्य-मृषोद्य-रुच्य-कुप्य-कृष्टपच्य-अव्यथ्याः' पा. 3. 1. 114 (एते सप्त क्यबन्ता निपात्यन्ते। मृषोपपदात् वदेः कर्मणि नित्यं क्यप्। मृषोद्यम्। सि. कौ.). मृषा उद्यते इति. न हीदं...तेन Oh good lady of the क्षत्रिय class, do not think it to be otherwise; it must take place. Mark the impersonal construction भवितव्यं तेन.

P. 97. Verse 18. आविर्भूतं ज्योतिः येषाम्—to whom the light (of ब्रह्म or of truth) has manifested itself. This is the reason why their words come out true. व्याहाराः words, utterances. भद्रा...निषिक्ता for in their speech there is attached auspicious prosperity. नैते...वदन्ति they do not utter words, the meaning of which is fruitless. विप्लुतः अर्थः यस्याः. विप्लुत *lit.* sunk or flooded; hence 'ineffectual, false'. The poet seems to have in mind the following Vedic verse quoted in the निरुक्त (IV.) 'सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत । अत्रा सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि ॥' ऋग्वेद X. 71. 2. शिष्टानध्ययनः—supply दिवसः after this शिष्टेभ्यः अनध्ययनं (अध्ययनाभावः) यस्मिन्—in which there is a remission of study on account (of the arrival) of distinguished personages. अविद्यमानं स्खलितं यथा स्यात् तथा—without any obstacle. The reading उद्धतं will mean 'tumultuously'. सुलभ...भवति—this has passed into a proverb. सुलभं सौख्यं यस्मिन्—in which happiness is to be easily had. रामभद्रस्य is to be connected with कौमार०. This is एकदेशी अन्वय. रामभद्र...अङ्गैः with limbs the movements of which are charming, which are stately, and resemble the beauty of Râma in his youth. अवष्टम्भेन सह (बहुव्रीहि). अवष्टम्भः *lit.* support-hence 'pride or stateliness.' मुग्धानि ललितानि (विलासाः) येषाम्. शीतलयति—denominative verb from शीतल. अपवार्य—This seems to be a wrong stage-direction; it should be आत्मगतम्. The stage direction अपवार्य is used when a character on the stage speaks something to another in such a way that only the person addressed hears it. भागीरथ्या निवेदितं च तद् रहस्यं च the secret that was told (to me) by the Ganges. कर्णयोः अमृतम् which is like nectar to the ear. भागीरथी seems to have informed अरुन्धती that Sîtâ gave birth to two sons and that they were in Vâlmîki's hermitage. This was a secret imparted to her and not known to कौसल्या and जनक and so the word रहस्य is used. This news was extremely gratifying to अरुन्धती and hence she says कर्णामृतम्. कतरः which (of two).

P. 98. Verse 19. The principal sentence is contained in the last line इतीति...अनन्—who is this, that, when seen, fills the eye with ambrosial collyrium. कुव...श्यामः glossy and dark like the petal of a blue lotus. शिखण्डकः मण्डनं यस्य adorned with locks of hair (on his head). वटु...सभाजयन् who, possessed of holy grace, as if gladdens (or adorns) the assembly of boys with his grace. पुण्या श्रीः यस्य. For क added to बहुव्रीहि compound see notes p. 6. पुन...नन्दनः who is my dear Râma himself as if again

become a boy. The reading श्रीयैव is bad. सभाज् 10*th conj.* or सभाजय् a denominative verb means 'to gladden, honour, adorn'. नूनं surely. **Verse 20.** This verse mentions some of the characteristic marks of a क्षत्रिय student. चूडया चुम्बितानि कङ्कपत्राणि यस्मिन्. कङ्कः a heron + पत्रम् feathers (of the heron fixed on an arrow). तूणी a quiver. Understand अस्ति after ०द्वयम्. चूडा...पृष्ठतः on his back there is a pair of quivers on both sides, the feathers of the arrows of which are touched by his lock of hair (on the head). भस्म...रौरवीम् his chest having the holy mark of a small quantity of ashes wears the skin of the Ruru deer. He wore the skin of रुरु deer as an upper garment. स्तोकं च तत् भस्म च भस्मस्तोकं (कर्मधारय) तदेव पवित्रं लाञ्छनं चिह्नं यस्मिन्. The word स्तोक is put after भस्म in accordance with the Sûtra 'पोटा-युवतिस्तोककतिपयगृष्टिधेनुवशावेहद्बष्कयणीप्रवक्तृश्रोत्रियाध्यापकधूर्तैर्जातिः' पा. 2. 1. 65. G. takes पवित्र to mean व्याघ्रनख (which was hung round the neck of boys as a charm). रौरवी from रुरु (रुरोः इयम्). रुरुः a kind of deer. मौर्व्या...माञ्जिष्ठकम् the lower garment coloured with the dye of मञ्जिष्ठा (Bengal madder) is tied by means of a girdle of Mûrvâ grass. मौर्वी—मूर्वायाः इयं मौर्वी (or मूर्वायाः विकारः, according to 'अवयवे च प्राण्योषधिवृक्षेभ्यः' पा. 4. 3. 135. चाद्विकारे। सि. कौ.). मञ्जिष्ठया रक्तं माञ्जिष्ठम्, according to 'तेन रक्तं रागात्' पा. 4. 2. 1. (कषायेण रक्तं वस्त्रं काषायम् । माञ्जिष्ठम् । सि. कौ.). माञ्जिष्ठमेव माञ्जिष्ठकम्. The reading माञ्जिष्ठिकं is bad, as it is not in accordance with Pâṇini. पाणौ...पैप्पलः—In his hand there is a bow, a rosary of beads, and a staff of the Pippala tree. पिप्पलस्यायं पैप्पलः. अक्ष...वलयम्—जपमालिकावलयम्. कर्मणे प्रभवति—कार्मुकम्, according to 'कर्मण उकञ्' पा. 5. 1. 103. Supply अस्ति after each of the three nominatives in the last line. Some construe धत्ते with all the things worn by the boy. In that case we shall have to read दण्डं तथा पैप्पलम्. But this is not a good way of construing the verse. We shall then have to take उरः as the subject of धत्ते in the second line and the boy (understood) as the subject in the other three lines. A ब्राह्मण student was to wear the skin of a black antelope as an उत्तरीय, his girdle was to be of मुञ्ज grass, he was to carry a staff of बिल्व or पलाश tree. It was in the fitness of things that the क्षत्रिय was to wear a garment coloured red. मनुस्मृति (II. 40-45) lays down what a ब्रह्मचारी belonging to each of the three regenerate classes was to wear. 'कार्ष्णरौरवबास्तानि चर्माणि ब्रह्मचारिणः । वसीरन्नानुपूर्व्येण शाणक्षौमाविकानि च ॥ ...क्षत्रियस्य तु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ ब्राह्मणो बैल्वपालाशौ क्षत्रियो वाटखादिरौ । पैलवौदुम्बरौ वैश्यो दण्डानर्हन्ति धर्मतः ॥'. This verse occurs in महावीर० I. 18. किशु:...इति

what do you guess as to the point, *viz.* whence this boy comes? अद्यैवागता वयम्—She means that her arrival along with that of कौसल्या and वसिष्ठ was as recent as that of Janaka and therefore she had no time to become acquainted with the boy. She did not wish to convey the vague information she had received from the Ganges about the fact of the sons of सीता being in the hermitage of वाल्मीकि. So she uses a dubious expression, which जनक naturally took to mean that she had no knowledge whatever on the point. कौतुकं curiosity. के...दृक्षवः some old persons here are desirous of seeing you. प्रकृष्टं वयः येषां ते प्रवयसः. दिदृक्षु *adj.*—from the desiderative base of दृश् with the affix उ, according to 'सनाशंसभिक्ष उः' पा. 3. 2. 168. (सन् । चिकीर्षुः । आशंसुः । भिक्षुः । सि. कौ.). भणितः addressed. भिद्येत...निर्माणस्य will such (a noble) form set aside (violate) good manners? The answer is in the negative. निर्मीयते इति निर्माणं आकारः. N. reads भिद्यते, which virtually comes to the same thing. Sanskrit poets are fond of representing that a noble and majestic exterior and noble conduct go together. Janaka means that the boy's noble bearing itself is a guarantee for holding that he knows good manners and will pay the respect due to old age. Compare for the idea 'न ह्याकृतिः सुसदृशं विजहाति वृत्तम्' मृच्छकटिक IX; 'न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति' शाकुन्तल IV; 'यत्राकृतिस्तत्र गुणा वसन्ति' quoted by मल्लिनाथ on किरातार्जुनीय VI. 1; 'सेयमाकृतिर्न व्यभिचरति शीलम्' दशकुमार° VI. In the महावीर° (VI) we have 'भिद्यते न सद्वृत्तमिक्ष्वाकुगृहेषु'.

P. 99. सविनयं निशामितं (श्रुतं) गृष्टिवचनं येन. विसर्जिताः ऋषिदारकाः येन—who sent away the boys of the sages (as he had to go to see जनक). किमप्येतत्—this is something indescribable. **Verse 21.** एतस्मिन् in this boy. महि...शयः in this boy there is an excess of greatness (of great qualities) softened by his modesty, childhood and simplicity, capable of being perceived by the intelligent, but not by those who are not so. विन...मौग्ध्यैः मसृणः (soft). मौग्ध्यम्—मुग्धस्य भावः. निःशेषेण ग्राह्यः निर्ग्राह्यः. G. reads निग्राह्यः which is not bad and means the same thing. मनो...शकलः this powerful (excess of qualities) carries away my mind though it is dulled by stupor, just as a small piece of lodestone attracts a mass of iron. यद्वत् = यथा. N. reads विनयशिशिरः मौग्ध्यमसृणः and वीर° explains 'अत्र विनयशिशिरो मौग्ध्यमसृण इत्याभ्यां सलिलहिमोपष्टम्भेन ज्योत्स्नीभवतां सूर्यतेजसां सादृश्यं व्यज्यते'. The reading 'संमोहः स्थिरमपि' is not good. The words एष बलवान् are not well construed with संमोहः. It is not

संमोह that can draw the mind but it must be either the boy or his qualities that will do so.. The reading 'संमोहस्थिरमपि' is better. In that case एष बलवान् can be construed with महिम्नामतिशयः, which can very well be said to attract the mind, though it has grown dull and motionless through bewilderment. संमोहेन स्थिरम्. The bewildered mind (and therefore slow to move) can well be compared to a mass of iron. The boy लव in whom the excess of greatness is seen will well correspond with a small piece of lodestone. It can hardly be said that संमोह resembles a piece of lodestone. अज्ञातानि नामानि क्रमः अभिजनः च येषाम् whose names, order of precedence and birth I do not know. क्रमः—सत्कारायानुपूर्व्येन्. अभिजनः—birth, family. 'कुलान्यभिजनान्वयौ' इत्यमरः. मनु lays down that a young student must rise to receive old persons and should salute them 'शय्यासनेऽध्याचरिते श्रेयसा न समाविशेत्। शय्यासनस्थश्चैवैनं प्रत्युत्थायाभिवादयेत्॥' मनु० II. 119. लव did not know whether all were Brâhmaṇas or क्षत्रियs. The salutation would differ in that case. All he knew was that they were पूज्य, being old. पूज्यानपि नः सतः though they are to be honoured by me. स्वतः is a misprint for सतः. अविरुद्धः प्रकारः a mode (of salutation) that is unobjectionable. गौतम lays down that it is not necessary to salute everyone in an assembly separately. एष... पर्यायः here is a salutation of Lava to you all according to your rank and order. पर्यायः succession, regular order. Compare 'एष वो रामशिरसा प्रणामपर्यायः' महावीर० IV. न...सम्पूर्ण not only is my lap filled (by लव sitting upon it), but my desire also is fulfilled after a long time. अरुन्धती on hearing that सीता was pregnant had longed to place her child on her lap. Twelve years passed away before the desire was fulfilled. दरविकसत् यत् नीलोत्पलं तद्वत् श्यामलः उज्ज्वलश्च. दर...बन्धेन (अनुहरति) resembles (Râma) in the frame of his body which is dark and brilliant like the blue lotus that is slightly expanding. दर *adv.* a little. 'दराव्ययं मनागर्थे' मेदिनी. कवलिताः (भक्षिताः) अरविन्दकेसराः तैः कषायः कण्ठः यस्य सः ०कवलि- ...कण्ठः कलहंसः तस्य नाद इव दीर्घदीर्घः तेन—(voice) which is as penetrating (*lit.* very long) as the note of a swan whose throat has been rendered astringent (कषाय) by eating the filaments of lotuses. ननु...वत्सस्य Indeed the touch of this boy's body soft (पक्ष्मल) like the interior of a full blown (कठोर) lotus is like that (of Râma's body). चिबुकम् the chin. स...कूतम् with tears and wonder. आकूतम् wonder; feeling. निपुणम् *adv.* closely, carefully. संवदत्येव does resemble. उन्मत्तीभूतमिव as if gone mad.

She supposed that सीता was dead and that it was not possible that her child could be living. किमपी...विलपति prattles out something strange with reference to this (boy). **Verse 22.** We must take आकृतिः and द्युतिः as the subjects of अभिव्यज्यते. Otherwise we shall have to look upon ०तिबिम्बिता as the subject, which does not seem proper. But this construction breaks the symmetry. We see that all the clauses having सा or सः are separate. So it would be better if we could stop at निखिला. As the text stands, we have to take सम्पूर्ण...तेव as qualifying आकृतिः. वत्साया...सैवाकृतिः that whole frame of my child (Sitâ) and of the best of Raghus (*i. e.* Râma) is seen in this boy as if it were fully reflected. If we read सम्पूर्ण...तैव, then ०तिबिम्बिता may be taken as a noun by itself. The meaning then would be 'the complete reflection of my child and of the best of Raghus is assuredly manifested in this boy.' N. reads संवृत्तिः प्रति०, which is easily construable. We can in this case stop at निखिला and take सैवाकृतिः as a separate sentence. But the word संवृत्तिः cannot be well explained. वीर० explains 'संवृत्तिः सम्पर्कः। सम्बन्ध इत्यर्थः'. The meaning then would be 'the whole of the features of सीता and राम is seen manifested in this boy.' संवृत्तिः literally means 'becoming.' सा द्युतिः the same (as that of राम and सीता) is (his)brilliance (of complexion). सहजः natural (not studied). पुण्यानुभावः holy majesty. पुण्यश्चासौ अनुभावश्च. 'अनुभावः प्रभावे च सतां च मतिनिश्चये' इत्यमरः. For दैव N reads देवि, which must be taken as addressed to सीता. वीर० explains 'देवीत्वनेन देवभूयं गतायास्तव कथमिदं सङ्गच्छते इति व्यज्यते'. उत्पथै...धावति my mind being unsteady runs by wrong paths (*i. e.* wild). उत्पथैः—On account of the great resemblance between सीता and the boy, जनक was led to think that he might be her son. But he supposed her to have passed away when abandoned. So he thought it impossible that her son should be existing. 'चञ्चलं तरलं चैव पारिप्लवपरिप्लुते' इत्यमरः. अस्ति—कौसल्या wants to find out whether her surmise has any basis. कथयितव्यं कथय tell us what is fit to be told. She means:—you are only his pupil; how can you be his son ? वाल्मीकि led a life of celibacy.

P. 101. एतावदेव—this much only. चन्द्रकेतु—son of लक्ष्मण and ऊर्मिला. We were informed in the second Act (p. 39 text) that चन्द्रकेतु was sent at the head of the army protecting the horse let loose in the अश्वमेध sacrifice. न केन...क्रमितव्या no one should trespass upon the precincts of the hermitage. अस्पर्श

adj. neighbouring. It is derived from अर्द् with अभि, according to 'अमेश्चाविदूर्ये' पा. 7. 2. 25. (अभ्यर्णम्। नातिदूरं नासन्नं वा। अभ्यर्दितमन्यत्। सि. कौ.). मेध्या...सद्भाव् on account of (*lit*. on the occasion of) having to protect the sacrificial horse. मेध्य—मेधे साधु. जानासि—do you know? एता...पुरुषौ—these are the very heroes of the story of the रामायण. अथ किम् what else *i. e.* just as you say. मैथिलस्य...दौहित्रः—this is dramatic irony. लव, not knowing whom he was addressing, speaks in this way. दुहितुः अपत्यं पुमान् दौहित्रः. यदि...मिश्रः If you are so well versed in the story (of the रामायण). कियन्ति how many? किं नामधेयं येषाम्. जनक could not rid himself of the forlorn hope that the boy might still turn out to be the son of सीता. He puts a fishing question to लव, which, if answered, would dispel all doubts. प्रविभागः division, portion. पूर्वं श्रुतः श्रुतपूर्वः. प्रणीतः composed. प्रकाशितः not made public. अन्यः सन्दर्भः (प्रबन्धः) सन्दर्भान्तरं तेन. 'सन्दर्भो रचना न ना' क्षीरस्वामी. अभिनेयः अर्थः यस्य. कोप्ये...कृतः A portion of it has been turned into an independent work, full of sentiments and fit for being acted on the stage. As to *rasas*, see notes above (p. 118). The रामायण is that species of काव्य which is called श्रव्य (to be heard); while a drama is a दृश्य काव्य. अभिनेय (potential pass. p. of नी with अभि) what is to be acted. मुनि-र्भगवान्—these words refer to वाल्मीकि. व्यसृजत् sent. भरतस्य—the genitive is used for the dative. तौर्य...कारस्य (who is) the author of *Sûtras* upon singing, dancing and instrumental music. 'तौर्यत्रिकं नृत्यगीतवाद्यं नाट्यमिदं त्रयम्' इत्यमरः. तूर्यम् a drum. तूर्ये भवं तौर्यं शब्दः. त्रयोंऽशाः अस्य इति त्रिकम् (a collection of three), according to 'संख्याया अतिशदन्तायाः कन्' पा. 5. 1. 22. (संख्यायाः कन् स्यादार्हीयेऽर्थे न तु त्यन्तशदन्तायाः। पञ्चकः। त्यन्तायास्तु साप्ततिकः। सि. कौ.). तौर्योपलक्षितं त्रिकं तौर्यत्रिकम्. भरत is reputed to be the author of the extant नाट्यशास्त्र. The extant नाट्यशास्त्र has 37 chapters and contains over 5000 verses, mostly in the Anushṭubh metre. There are here and there a few prose passages, which seem to be the original सूत्रs round which the extant नाट्यशास्त्र was woven at some later period. The नाट्यशास्त्र is said to have been first promulgated by ब्रह्मा. कालिदास also refers to भरत as a नाट्याचार्य. 'मुनिना भरतेन यः प्रयोगो भवतीष्वष्टरसाश्रयो नियुक्तः। ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमनाः सलोकपालः॥' विक्रमोर्वशीय I. त...थिष्यतीति for the reason that he will represent it on the stage with the help of the Apsarases. We learn from the नाट्यशास्त्र that the Apsarases helped Bharata to perform before the gods. 'अप्सरोभिरिदं सार्धं क्रीडनीयकहेतुकम्॥ अधिष्ठितं मया स्वर्गे स्वातिना नारदेन च।'

नाट्यशास्त्र chap. 37. 19-20. On सर्वमिदं, वीर० remarks 'प्रणीतस्याप्रकाशनं प्रबन्धान्तरेण करणं भरतं प्रति प्रेषणं च'. आकूततरम्—extremely wonderful. आकूत *n.* wonder, curiosity; but here it seems to have been used as an adjective. V. and Gh. read आकूतकरम्—that raises a curiosity. तस्मिन्=सन्दर्भे. G. is wrong in taking it to refer to भरत. The following sentence supports us. आस्था care, regard. 'आस्थानीयत्नयोरास्था' इत्यमरः. यतः since. अन्तेवासिन् *m.* a pupil (*lit.* one who dwells near his teacher). अन्ते वसतीति according to 'शयवासवासिष्वकालात्' पा. 6. 3. 18. (खेशयः । खशयः । ग्रामेवासः । ग्रामवासः । ग्रामेवासी । ग्रामवासी । सि. कौ.). अनुयात्रिक follower, attendant. अनुयात्रा अनुगमनं अस्ति अस्य इति (ठन्). आनुयात्रिक is more usual (अनुयात्रा प्रयोजनमस्य इति ठक्). प्रमा...र्थम् for the purpose of warding off accident. ज्येष्ठ...भवति your words amount to this that he is the eldest. As लव used the word आर्य in speaking of कुश, it followed that the latter was the elder of the two. If कुश had been younger than लव, the latter would have used the word वत्स. प्रसवक्रमेण by order of birth. According to some, among twins the child born later is the elder one. नीलकण्ठ in his व्यवहारमयूख refers to this opinion and rejects it as being not based on any Vedic authority. यमजौ twins. कथा... पर्यन्तः up to what limit has the composition of the story come? अलीकः (false) पौरापवादः तेन उद्विग्नः (grieved, depressed) तेन. निवासिता banished. आसन्ना (near) प्रसववेदना यस्याः. मुग्ध...मुखि whose face is beautiful like the moon. क...निपतितः what development of the wicked sport of destiny suddenly fell upon your flowerlike body, when you were alone?

P. 103. Verse 23. नूनं is to be connected with स्मृतोऽसि. परिभवं, वनं and व्यथां are the objects of अवाप्य. नूनम् surely. परिभवः insult, humiliation (*viz.* abandonment on account of a scandal). प्रसवकालेन कृताम् caused by the hour of delivery. क्रव्या...वारयत्सु—This is loc. abs.—while crowds of beasts of prey surrounded you on all sides. संत्रस्त...सि (surely) I must have often been remembered by you as your protector, when you were frightened (by the beasts). Some read नवं च घोरम्. In this case नवं and घोरं will be adjectives of परिभवं and one out of the two चs will be superfluous. Some read परिभवं वचनं च घोरम्. This is bad, as we do not know what the terrible words are to which Janaka refers. Or वचन may be construed to mean '(scandalous) words'. The reading in the text is the best of all. The reading दुर्मर्यादता would mean 'immodesty'. क्षिप्रकारिता *lit.* doing a thing

quickly *i. e.* rashness. **Verse 24.** (First half). ०पतनं is the object of उत्पश्यत:, which qualifies मम. एत...वा—It is time (the proper occasion) for my anger to blaze up quickly by means of bow or curse, I having constantly thought over the fall of the terrible thunderbolt in the shape of this calamity. वैशसमेव वज्रस्य घोरं पतनम्. वैशसम्—destruction, slaughter, distress. He refers to the undeserved abandonment of Sitâ. शश्वत् *ind.* again and again, constantly. 'मुहुः पुनःपुनः शश्वदभीक्ष्णमसकृत्समाः' इत्यमरः. चापेन शापेन वा—जनक was a क्षत्रिय and so could take up his bow to punish those who wronged him. He was also a sage (a राजर्षि) and was able on account of his severe austerities and his profound knowledge to curse any one that insulted or harmed him in any way. Some read धगिति for झटिति. It is an onomatopoetic word meaning 'briskly.' प्रसादय—कौसल्या was afraid that जनक might curse राम. **Verse 25.** Construe परिभूतानां मनस्विनां प्रायः एतत् चित्तम्—This is generally the state of the mind of spirited persons when they are insulted. एतत्—refers to कोपज्वलन. V. and Gh. place this line in the mouth of अरुन्धती. But this is not good. The words are quite appropriate to a spirited boy like लव. Moreover, अरुन्धती would never utter words that would even indirectly inflame the anger of जनक against Râma; while it would add to the pathos and picturesqueness of the drama if लव were unknowingly to inflame जनक against his own father. मनस्विन् a high-souled or spirited person. The possessive affix विन् is applied to words ending in अस् and to माया, मेधा and स्रज्. 'अस्मायामेधास्रजो विनिः' पा. 5. 2. 121. We may also take प्रायश्चित्तं as one word. The meaning then is 'This (कोपज्वलन) is the satisfaction (of their wrongs) in the case of spirited persons that are insulted.' लव means:—spirited persons must avenge themselves when insulted, either by fighting or by cursing through anger. राज...रामस्ते—अरुन्धती means:—just as दशरथ looked upon सीता as his daughter because of his friendship with जनक, so जनक must look upon his friend's son as his own. Only two were concerned in the abandonment of सीता, *viz.* राम and the people. पाल्या... प्रजाः the helpless people must be protected. She means that it is the duty of a good क्षत्रिय to *protect* the people and not to *destroy* them. कृपण=दीन. **Verse 24.** (latter half). शान्तं...शमम् or peace to both of them as regards Râma. शमयन् refers to चाप and शाप. यत्...मे which (राम) is my treasure in the form of a son. He says:—as Râma is to me a son, I cannot proceed

against him either with a bow or a curse. यत् is neuter, because पुत्रभाण्डं is the predicate. पुत्रः एव भाण्डम्. भूयिष्ठानि द्विज... स्त्रैणानि (द्विजाः, बालाः, वृद्धाः, विकलाः, स्त्रैणं च) यस्मिन्—(the citizens) are composed for the most part of Brâhmaṇas, boys, old men, decrepit persons and women. स्त्रैणम्=स्त्रीसमूहः. संभ्रान्ताः flurried, excited. भूतविशेषः a certain animal. जनपदेषु in countries, as opposed to a forest, in which they were living. पशुसमाम्नाय= पशुवेद—a treatise dealing with animals. साङ्ग्रामिके=युद्धप्रतिपादकग्रन्थे—in a work dealing with war. **Verse 26.** विपुलं abundant, large. अजस्रम् *adv.* continuously. दीर्घा ग्रीवा यस्य—that has a long neck. चत्वार एव—the boys were familiar with cows and noticed that the horse had the same number of hoofs as the cow had. प्रकिरति scatters. शकृ...मात्रान् balls of dung as big as mango fruits. आम्रं मात्रा (परिमाणं) येषाम्. किं...ख्यातैः what is the use of description. आख्यात (past pass p.) used as a noun. अजिने...कर्षन्ति they drag him by his deerskin and by his hands. सकौतु...नयम्—लव had a great curiosity to see the horse and was willing to be dragged away by his companions. But he was afraid that he would be guilty of breach of good manners if he went without taking the permission of the elderly persons in whose presence he was. स...विनयम् with feelings of curiosity, modesty and with a sense of being guilty. If we read °कौतुकोपरोध° with Gh, the meaning is 'with mingled feelings of curiosity, constraint and modesty.' This is a good reading. The constraint was put upon him by the boys who pressed him to come.

P. 105. अरण्य...वयं च you and I have been gladdened by the words and forms of (the boys) that have the forest in them. अरण्यं गर्भे (अन्तः) येषां ते अरण्यगर्भाः बालाः तेषां रूपैः आलापैश्च. The explanation of G. is not so good as that of वीर° which we give above. वञ्चितेव as if I am robbed (of all that I value). कञ्चुकी—this is the same whom जनक sent (text p. 98) to Vâlmîki to inquire about the boy (लव) he had seen. ज्ञातव्य...भवद्भिः you will certainly know it at the proper time. अति...किमपि this must be something very important. अवगतं—understood. अश्वमेधः प्रयोजनं अस्य इति आश्वमेधिकः. तत्काण्डम् that chapter (dealing with the अश्वमेध sacrifice). प्रत्येकं...रक्षितारः the protectors (of the horse) are a hundred of each class *viz.* persons wearing armour, those that are armed with clubs, those that have a quiver of arrows. तत्प्राय...दृश्यते this army consists mostly of that number (*i. e.*

100); or 'this army seems to resemble that' *viz.* what is precribed as the force that should accompany the अश्वमेध horse. यदीह...प्रत्ययः if you do not believe in this (*i. e.* in what I say). किं प्रयोजनं यस्य. परिवृतः surrounded *i. e.* guarded. सस्पृहम् with longing. ऊर्जस्वलः powerful, mighty, pre-eminent. सर्व...भावी which implies the humiliation of all क्षत्रियs. उत्कर्षनिकषः the test of the greatness. Just as gold is tested on the touch-stone, so the greatness of a king is tested by the performace of the अश्वमेध sacrifice. 'शाणस्तु निकषः कषः' इत्यमरः. The reading निष्कर्षः is not so good as निकषः. It means 'the essence' (of the greatness). **Verse 27.** Construe योयमश्वः इयं सप्त...वीरस्य दश...द्विषः पताका अथवा वीरघोषणा. सप्तसु लोकेषु एकः (केवलो मुख्यो वा) वीरः तस्य—who is the sole or chief warrior in the seven worlds. दशकण्ठस्य रावणस्य कुलं तस्य द्विट् शत्रुः (रामः) तस्य. यो...घोषणा this horse is the banner (of राम) or the announcement (of the fact) that (राम) is (the only) warrior (in the world). Although अश्व is masculine, इयं is used because the predicate is पताका. क्षेमेन्द्र in his औचित्यविचारचर्चा quotes this verse and verse 29 as illustrative of प्रबन्धार्थौचित्य and remarks "अत्रार्थे रामायणकथातिक्रमेण नूतनोत्प्रेक्षिता रामतनयस्य सहजविक्रमानुसारिणी शौर्योत्कर्षभूमिः परप्रतापस्पर्शासहिष्णुता प्रबन्धस्य रसबन्धुरामौचित्यच्छायां प्रयच्छति". सन्दीपनानि अक्षराणि the words provoke me. अविद्यमानाः क्षत्रियाः यस्याम्. महा...क्षत्रियाः whence can there be क्षत्रियs before the great king (राम) *i. e.* no क्षत्रिय can check or withstand his power. धिग्जाल्मान् fie upon the rogues. **Verse 28.** यदि...भीषिका If they exist, they do exist, but why these threatening words to-day? The meaning seems to be:—*if you concede that the क्षत्रियs exist at all, then they will try* to check Râma's power (even if they may not succeed). This is not very happy. If we take ते as applied to राम (the plural being used to show respect), the meaning will be:—if राम is an unrivalled warrior, let him be so. This latter meaning is more in keeping with what follows. If राम is an unrivalled warrior, there is no need to use threatening language to-day. The threatening words referred to are 'योऽयमश्वः...घोषणा । सप्त...वीरस्य'. The first line is an answer to the words 'महाराजं प्रति कुतः क्षत्रियाः.' बिभीषिका or विभीषिका—terror, threatening. किमुक्तैरेभिः—what is the use of these words (*i. e.* of this talk with you)? हरामि I shall carry off. तं [illegible]—these words refer to the horse. N. reads यदि नो सन्ति सन्त्वेव—if (you say) they do not exist (as regards राम), (I say) they do (exist). The words do not easily yield the sense that is required. Some read सन्त्येव for

सन्त्यैव. This is very good, if we understand ते as referring to राम. Some read कैयमन्या बिभीषिका—which means '(Supposing that Râma is an unrivalled warrior) what is the meaning of this threat in addition ?' V. reads किमुक्तैः संनिपत्यैव—'why talk with you ? After attacking you (I shall carry off the horse).' Gh. reads 'किमुक्तैः शरसम्बाधां'—why talk ? (I shall carry off that banner of yours), which will be full of arrows. He means that he will attack them and the horse standing in their midst may be riddled with arrows in the fight. लोष्टैरभिघ्नन्तः striking it with clods of earth. रोहित—a kind of deer. वराकः poor, wretched. चापलम् rash act. तीक्ष्ण...श्रेणयः lines of soldiers are very sharp (*i. e.* harsh). आयुधेन जीवतीति आयुधीयः, according to 'आयुधाच्छ च' पा. 4. 4. 14. (चाट्ठन् । आयुधीयः । आयुधिकः । सि. कौ.). The reading तीक्ष्णनीरसाः would mean 'sharp and without feeling.' दृप्तां proud, insolent. दुर्दान्तः difficult to check or to be subdued. अपूर्वारण्येन आक्षिप्तं (attracted) हृदयं यस्य. अनेन...सर्पत run away by this thicket of trees. गहनम् thicket. कृतमनेनाश्वेन enough of this horse. तर्जयन्ति threaten. विस्फुरितानि शस्त्राणि येषाम्—whose weapons glisten or are flourished. इतः from this place. तदेहि...यामहे therefore come, we shall run with the leaps of deer. किं... शस्त्राणि what ! do the weapons gleam ? धनुरारोपयन् making his bow ready.

P. 107. Verse 29. The principal sentence is एतत् चापम् ॰विडम्बि अस्तु let my bow resemble. ॰दंष्ट्रम्, ॰घोषम् and ॰दरम् are adjectives of चापम्. ज्या जिह्वा इव (or ज्या एव जिह्वा) तया. In the former case there is उपमा, in the latter रूपक. Connect ज्याजिह्वया with वलयित in the compound वलयि...दंष्ट्रम्. This is एकदेशी अन्वय. वलयिते उत्कटे कोटी दंष्ट्रे इव यस्य or कोटी एव दंष्ट्रे यस्य. ज्या...दंष्ट्रम् the large ends of which, resembling jaws, are licked (*lit.* surrounded) by the tongue-like string. उद्गारी (उद्गच्छन्) घोरः घनः घर्घरघोषः यस्य— that emits a terrible and thick (reverberating) rumbling noise. Or we may explain घनस्य (मेघस्य) इव घर्घरघोषः यस्य. ग्रासे प्रसक्तः (व्यापृतः) हसन् च अन्तकः (मृत्युः) तस्य वक्त्रं यन्त्रमिव or ग्रासे प्रसक्तं हसत् अन्तकस्य वक्त्रं यन्त्रमिव, तस्य जृम्भा तां विडम्बयतीति—resembling the yawn of the machine-like mouth of the smiling god of death busy in devouring. विकटं (large) उदरं (interior) यस्य. When the bow was strung, a large space (उदर) was left between the string and the bent bow. So विकटोदरम् constitutes the reason why the bow is said to be अन्तक...जृम्भाविडम्बि. When one yawns, the mouth is opened wide. The intervening space of the bow is compared

to the yawn of the mouth of death, because it is the bow that is going to deal death to Lava's opponents. For this reason we separate विकटोदरम् from विडम्बि. The string is compared to the tongue, the two ends of the bow to the two jaws. The bow produces a twanging sound; when one eats hurriedly large quantities of food, a sound is produced. The god of death is said to be smiling, because he is glad to devour the many people killed in battle. This verse is a fine specimen of वीररस. It is one of those verses in Bhavabhûti's works where the sound seems an echo to the sense. This verse occurs in महावीरचरित III. 29. यथोचितं परिक्रम्य walking about as befits each of them. This is a direction to the actors. In some Mss this Act is called कौसल्याजनकयोग.

Act V.

The scene of this Act is laid near the hermitage of Vâlmiki. This Act follows closely upon the incidents narrated in the fourth and hence there is no prelude in it.

P. 108. भो भोः सैनिका...साकम्—this is what is called चूलिका which is defined as 'अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका' साहित्यदर्पण VI. अवलम्बनम् support, succour. **Verse 1.** The principal sentence is एष चन्द्रकेतुः उपैति—here comes चन्द्रकेतु. ननु is emphatic. त्वरितं यथा तथा सुमन्त्रेण नुद्यमानाः (प्रेर्यमाणाः) प्रोद्वेल्लन्तः प्रजविताः वाजिनः (अश्वाः) यस्य—(in a chariot) the swift horses of which are galloping being furiously urged by सुमन्त्र. सुमन्त्र was the charioteer of दशरथ and so must have been very old. The readings प्रोद्वल्गत् and व्यावल्गत् mean the same thing. उत्खातेषु प्रचलितः कोविदारकेतुः यस्य whose banner-post made of the कोविदार tree shook on account of uneven ground. उत्खातम् (*lit.* dug up) uneven ground. प्रधनम्—fight. 'युद्धमायोधनं जन्यं प्रधनं प्रविदारणम्' इत्यमरः. The reading उद्घात° yields the same sense. सुमन्त्रः सारथिः यस्य. धनुः पाणौ यस्य. **Verse 2.** The principal sentence is कोऽप्ययं वीरपोतः कार्मुकेन समरशिरसि चमूनामुपरि शरतुषारं किरति—this brave boy scatters over the armies a shower of arrows with his bow in the van of the battle. किरति present of कॄ 6 P. कलित...श्रीः (*adj.* of °पोतः) कलितः किंचित्कोपः तेन रज्यन्ती मुखश्रीः (मुखशोभा) यस्य—the beauty of whose face is coloured (reddened) by the slight anger that he feels. लव is said to have been only slightly ruffled, because he treated with contempt the army

opposed to him. अविरतं गुणे गुञ्जन्त्यौ कोटी यस्य (with a bow) the ends of which unceasingly twang on the string. G. reads प्रविततगुण०, which is a good reading. *Vide* com. चञ्चन्त्यः पञ्च चूडाः यस्य—that has his five locks waving (because of his rapid movements in discharging arrows). तुषारः snow, spray. वीरश्चासौ पोतश्च. 'यानपात्रे शिशौ पोतः' इत्यमरः.

P. 109. Verse 3. The principal sentence is ०शिशुः एकः मे कौतुकं करोति—this ascetic boy, being single-handed, makes me admire him. सैन्यकाये is to be connected with ०शरसहस्रः. नव... प्ररोहः who is as if some unknown and new scion belonging to the race of Raghu. The word वंश means both 'family' and 'bamboo'. From a bamboo also spring up fresh shoots. The reading संप्रकोपात् is not good. लव, as we are told in verse 2, was only slightly angry; while प्रकोप indicates great wrath. N. reads अप्रसिद्धिप्ररोहः which is not so easily construable as the reading in the text. दलिताः करिकपोलग्रन्थयः यैः, तानि ०ग्रन्थीनि, टङ्कारैः घोराणि ज्वलितानि च शरसहस्राणि यस्य (*adj.* of ०शिशुः)—who has (*i. e.* discharges) thousands of flaming arrows that shatter the hard (knot-like) temples of elephants and that are terrible in their twanging. **Verse 4.** The principal sentence is शिशुमवलोक्य ०मखद्विषां प्रमाथे धृतधनुषं रघुनन्दनं स्मरामि. अतिशयितः सुरासुरप्रभावः येन (*adj.* of शिशुम्)—that surpassed the prowess of gods and demons. शिशुम्=लवम्. तुल्यं रूपं यस्य. तथैव...रूपम् that has similarly a form resembling (that of Râma). The reading तवैव, of Gh. and V, is bad. तव must refer to चन्द्रकेतु. It does not sound well that, on seeing लव resembling चन्द्रकेतु, सुमन्त्र should remember राम. It is quite proper to say that, on beholding लव resembling राम in features, सुमन्त्र should be put in mind of a particular incident in Râma's career as a boy. कुशिकसुतः विश्वामित्रः तस्य मखं यज्ञं द्विषन्ति इति ०मखद्विषः राक्षसाः तेषां प्रमाथे. प्रमाथः destruction. धृतं धनुः येन. We expect धृतधन्वानं for ०धनुषम् in accordance with 'धनुषश्च' पा. 5. 4. 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्। शार्ङ्गधन्वा। सि. कौ.). धनुः as the last member of a बहुव्रीहि becomes धन्वन्. But as the rules about the changes that words undergo at the end of compounds are said to be not obligatory, we may justify ०धनुषम्. Compare तत्त्वबोधिनी on सिद्धान्तकौमुदी "कथं तर्हि 'स्वलावण्याशंसाधृतधनुषमह्नाय तृणवत्' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहुः। समासान्तविधेरनित्यत्वान्नात्रानुपपत्तिः।." In the रामायण (बालकाण्ड chap. 32—34) the genealogy of विश्वामित्र is given as follows:—ब्रह्मा-कुश-कुशनाभ-गाधि-विश्वामित्रः while in the विष्णुपुराण, we are told that गाधि कौशिक was the father of विश्वामित्र and son of कुशाम्ब, brother of कुशनाभ mentioned above. विश्वामित्र

says to राम 'कस्यचित्त्वथ कालस्य कुशनाभस्य धीमतः। जज्ञे परमधर्मिष्ठो गाधिरित्येव नामतः ॥ स पिता मम काकुत्स्थ गाधिः परमधार्मिकः। कुशवंशप्रसूतोस्मि कौशिको रघुनन्दन ॥' बालकाण्ड 34. 5—6. So विश्वामित्र was not the son of कुशिक, but a descendant of कुश. When सुबाहु and मारीच defiled the sacrifice of विश्वामित्र by throwing flesh on the altar, the sage came to दशरथ and begged him to send राम with him for destroying the Râkshasas. See रामायण बालकाण्ड chap. 18—21. The अलंकारसर्वस्व (p. 33) cites this verse as an example of the figure of speech called स्मरण, which is defined as 'सदृशानुभवाद्वस्त्वन्तरस्मृतिः स्मरणम्'. एक... त्रपते my heart is ashamed because many direct their effort towards one (single boy). आरम्भः undertaking, effort. त्रप् 1st *conj*. A. to feel shame, with अप. **Verse 5.** The principal sentence is अयं शिशुः एककः बलैः आवृतः—this boy being single-handed is surrounded by the armies. एककः—'एकाकी त्वेक एककः' इत्यमरः. मदभरेण may be connected with the word भूरिस्फुरत् in the following compound or it may be connected with आवृतः. मदभरेण *through the advent* (*lit.* the weight) of the intoxication (of fighting). वीर० explains 'मदभरेण वीरपानेन समुपजनितमदातिशयेन.' भूरिस्फुरन्ति करालानि करकन्दलीषु जटिलानि (निबिडानि) शस्त्रजालानि येषाम् (*adj.* of बलैः)—(by my soldiers) that hold in their broad hands (palms of hands) multitudes of weapons that are extremely bright and terrible. कलित (past pass. p. of कल्) taken, grasped. कन्दली the plantain tree (that has very broad leaves). जटिल thick. Most editions read समरभारभूमिस्फुरत्० which means 'weapons that flash in the van of battle' (*lit.* the ground where the weight of the battle falls). This is not a very happy reading. There is no propriety in saying that weapons flashed in the van of battle. क्वणन्तीभिः कनककिङ्किणीभिः झणझणायिताः स्यन्दनाः येषाम् (*adj.* of बलैः) the chariots of which ring with the tinkling golden bells. किङ्किणी a small bell. अमन्दः (अनल्पः) मदः एव दुर्दिनं येषां तैः द्विरदैः गर्जैः डामराणि भयङ्कराणि तैः (बलैः) that are terrific (or tumultuous) on account of the elephants that shower a thick rut. डामर *adj.* is derived from डमरः a riot, tumult. 'डिम्बे डमरविप्लवौ' इत्यमरः. The reading वारिदैः for डामरैः yields a good sense. In that case the dark and big elephants will be appropriately compared to the clouds and the rut flowing from their temples to rain-water.

P. 110. एभिः = बलैः. एभि...व्यस्तैः—what are these (soldiers) to this (boy) even collectively; what then if they are taken separately? आश्रितजनानां प्रमारः मारणम्—the destruction of my men. **Verse 6.** The principal sentence is वीरः ध्रुवं अक्षीर्णमानाभिव विधत्ते. [illegible] may be taken as an अव्ययीभाव or as an adjective of [illegible]-

पम्. आगर्जन्तीभ्यः गिरिकुञ्जकुञ्जरघटाभ्यः निस्तीर्णः (दत्तः) कर्णज्वरः यथा स्यात्तथा or येन—in such a way as to produce or which produces a feverish sensation (or stunning effect) on the ears of the herds of elephants that were screaming in the bowers of mountains. The reading आगुञ्जत् seems to be the original one as in keeping with the अनुप्रास in कुञ्जकुञ्जर. But one can hardly describe the trumpetings of elephants as आगुञ्जत्. ज्यानिर्घोषम् rattling of the bow-string. ०निर्घोषम् is the object of उज्जृम्भयन्. आध्मातम् qualifies ०निर्घोषम्. अमन्द...ध्मातम् increased (*lit.* blown or filled) by the loud noise of the drums (beaten by the army). उज्जृम्भयन् (*adj.* of वीरः)—giving rise to. वेल्ल...निकरैः with numbers of moving and awful headless trunks and heads. It was said that, even when the head was cut off, the trunk of a great warrior would move about on the battle-field. Compare 'कश्चिद्द्विषत्खड्गहृतोत्तमाङ्गः सद्यो विमानप्रभुतामुपेत्य । वामाङ्गसंसक्तसुराङ्गनः स्वं नृत्यत्कबन्धं समरे ददर्श ॥' रघु० 7. 51. तृप्यन् कालः (मृत्युः) तस्य करालं वक्त्रं तस्य विघसाः तैः व्याकीर्यमाणामिव. 'अमृतं विघसो यज्ञशेषभोजनशेषयोः' इत्यमरः. 'विघसो भुक्तशेषं तु यज्ञशेषं तथामृतम् ॥' मनु० III. 285. वीरो...माणामिव the warrior makes the earth as if strewn about with the remains of morsels from the terrible mouth of death after he had been satisfied. This is a fine उत्प्रेक्षा. The warrior had killed numerous persons, whose heads and dancing trunks were scattered about on the battle-field. They are represented to be the leavings dropping down from the mouth of Death. Death is represented as devouring mortals. In this battle so many died that Death was satiated and could take no more and so they lay about on the battle-field. With विस्तीर्ण for निस्तीर्ण, we must dissolve ०घटासु विस्तीर्णः कर्णज्वरः येन or यस्मात्. The reading रुण्डखण्ड ,is not bad. भुवः (acc. plu) is a good reading. N reads तृप्यत्काल &c. which वीर० very ingeniously explains 'तृप्यदित्यनेन पिपासयान्यपरेण मृत्युना अर्धजग्धानि मुक्तानीति व्यज्यते.' The student will note the alliteration in this verse. The verse contains वीर and अद्भुतरस. द्वन्द्वसंप्रहारः hand-to-hand fight. ०वृद्धाः grown old in the family of इक्ष्वाकु. प्रत्युप...गतिः what (other) course is open, when a fight is impending? He means that he cannot advise चन्द्रकेतु to desist from fighting with लव through fear of the consequences, as that would be derogatory to the traditions of the इक्ष्वाकु race. *Vide* मनु० VII. 88. 'समोत्तमाधमैं राजा त्वाहूतः पालयन्प्रजाः । न निवर्तेत संग्रामात्क्षात्रं धर्ममनुस्मरन् ॥'. अपावृत्तानि retreated.

P. 111. वाग्विषयीभूतः has come within speaking distance

आह्वायक: a herald. V. reads 'आख्यायकैः' and explains 'रणभूमौ उभयपक्षप्रधानपुरुषाणां नामकीर्तननियुक्तैः पुरुषैः.' **Verse 7.** किमे...सैनिकैः what have you to do with these soldiers? तेज...शाम्यतु let lustre (*i. e.* valour) be quenched by lustre. **Verse 8.** निर्मथनम् destruction. उपहूतः challenged. इभावलीनामवमर्दात् from the battering (*i. e.* killing) of elephants. Supply विनिवर्तितः or विनिवर्तते after शावः. At the sound of thunder, the lion thinks that there is an enemy near by mightier than the elephant. Compare for the idea 'तृणानि नोन्मूलयति प्रभञ्जनो मृदूनि नीचैः प्रणतानि सर्वतः। स्वभाव एवोन्नतचेतसामयं महान्महत्स्वेव करोति विक्रमम् ॥'; 'किमपेक्ष्य फलं पयोधरान्ध्वनतः प्रार्थयते मृगाधिपः। प्रकृतिः खलु सा महीयसः सहते नान्यसमुन्नतिं यया ॥' किरातार्जुनीय 2. 21. धीरो...क्रमः with steady and haughty gait. सत्य...सि you are truly a descendant of इक्ष्वाकु. This is said because he fearlessly invited him to fight with himself. तदहं परागत एव here do I arrive (to fight with you). सावष्टम्भम् proudly. भग्नाः broken *i. e.* defeated. युद्धाय अभिसरन्ति इति that move towards me for fighting. पर्यवष्टम्भयन्ति block or obstruct. **Verse 9.** The principal sentence is अयं ०कलकलः मे ०कवलत्वं व्रजतु. शैलाघातेन क्षुभितः यः वडवावक्त्रहुतभुक् (वडवानलः) तद्वत् प्रचण्डः क्रोधः तस्य अर्चिर्निचयः ज्वालासमूहः तस्य कवलत्वं ग्रासत्वम्. अयं...मे let this (noise) fall a prey to the accumulated flames of my wrath as fierce as the fire issuing from the mouth of *Vaḍavā*, agitated by striking against mountains. समन्तादुत्सर्पन् rising from all sides. घन...कलकलः deep, tumultuous and wanton noise. पयो...इव like the current of the ocean tossed by the winds at the time of *Pralaya*. We have to understand ०कवलत्वं व्रजति after ओघः. In this case the compound शैला० is to be dissolved as ०क्षुभितः वडवावक्त्रहुतभुक् प्रचण्डक्रोधार्चिर्निचय इव तस्य कवलत्वम्. वडवानल—The sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb. One of the women of the family who was pregnant secreted the foetus in her thigh (ऊरु), hence the child at its birth was called और्व. On beholding him the sons of कार्तवीर्य were struck blind and his wrath gave rise to a flame which threatened to consume the whole world, when at the desire of his Pitṛis, he cast it into the ocean, where it remains concealed with the face of a horse and is said to devour the waters of the ocean. और्व, वाडव and वडवानल are synonyms. Compare रघु० IX. 89. 'अन्तर्निविष्टपदमात्मविनाशहेतुं शापं दधज्ज्वलनमौर्वमिवाम्बुराशिः ॥'. There are mountains in the ocean. Compare भर्तृहरि 'इतश्च शरणार्थिनः शिखरिणां गणाः शेरते...अहो विततमूर्जितं भरसहं च सिन्धोर्वपुः ॥'. At the time of प्रलय the 49

winds begin to blow, the twelve suns rise and the sky is covered with clouds called पुष्कर and आवर्तक. See विष्णुपुराण VI. 3. and 4. **Verse 10.** गुणानां अतिशयात् on account of the excellence of your qualities. कदनं slaughter. ननु is emphatic. दर्पनिकषः the touch-stone for your pride. प्रसन्नकर्कश pleasing and yet harsh (*i. e.* peremptory). The word प्रसन्न refers to the first half of verse 10 and कर्कश to the last line. वीर...युक्तिः employment of brave words. विकर्तनः the sun. निर्वेदः disgust. कदर्थितः troubled, annoyed. It is the past pass. p. of कदर्थयति a denominative verb from कदर्थ (कुत्सितः अर्थः कदर्थः according to 'कोः कत्तत्पुरुषेऽचि' पा. 6. 3. 101). वीरेण संवादः (conversation) तस्मिन् विघ्नं कुर्वन्ति इति. **Verse 11.** कौतुकवत्ता blended with curiosity. बद्धं लक्ष्यं येन— whose eyes are fixed (on me). उदीर्णं (raised *i. e.* strung) धनुः यस्य. *Vide* notes on धृतधनुषम् above. अयम् the subject of धत्ते. समुद्धतः मरुत् वायुः तेन तरलस्य चञ्चलस्य. मघवतः अयं माघवतः चापः (इन्द्रधनुः) तस्य धरः. द्वेधा...लक्ष्मीम् he bears the splendour of a cloud that has the rain-bow and that is rolled about by violent winds from two (opposite) directions. The dark and powerful लव with the bow in hand and wishing to approach चन्द्रकेतु but drawn in the opposite direction by the army at his heels looks like a cloud that has the rain-bow upon it and that is tossed about in two directions. The figure here is निदर्शना, which is defined as 'असंभवन्वस्तुसम्बन्ध उपमापरिकल्पकः' काव्यप्रकाश X. वयं...विस्मयेन I am simply overcome with astonishment. He means that the boy's prowess is so extraordinary that it is impossible for him (सुमन्त्र) to gaze steadfastly and fearlessly at him. It is only चन्द्रकेतु who is not a whit behind लव in prowess that can look at लव on equal terms. भो भो राजानः—the guardians of the horse were not ordinary soldiers, but scions of noble families. **Verse 12.** This verse contains a fine and perfect antithesis in the first three lines. The principal sentence is एकस्मिन् पदातौ भवद्भिर्योऽयं युधि समभरः बद्धः तेन धिग्वः धिगस्मान्. The instrumentals qualify भवद्भिः and the locatives एकस्मिन्. संख्यामतीतैः संख्यातीतैः beyond number *i. e.* numberless. पदातौ—loc. sing. of पदाति a foot-soldier; पादाभ्यां अतति व्रजति इति. अत्र एकस्मिन्—लवे. These words should have preceded पदातौ, as संख्यातीतैः is mentioned first. कवचनिचितैः covered with armour. मेध्यं (holy) चर्म उत्तरीयं (upper garment) यस्य. We have already seen that लव was clad in a deer-skin (Act IV verse 20). कालेन ज्येष्ठैः who are older in years. अभिनवं वयः तेन कान्यः (मनोहरः) कायः यस्य. योऽयं...गसान् fie upon you and upon us that you should treat as your equal in

battle (this young boy). समभरः *lit.* equal responsibility *i. e.* equality. Most editions read परिकरः, which seems to us to be a conjecture, as the word समभरः is not usually met with. बद्धः परिकरः means 'that the loins are girt up' *i. e.* that you are ready and eager to fight. It was against the canons of righteous warfare as laid down in ancient works that persons riding horses or elephants should attack one on foot. As his followers were guilty of this breach of the rules of fighting चन्द्रकेतु says 'धिगस्मान्', because it reflected discredit on him as their leader. मनु० (VII. 89—93) lays down certain rules of conduct for warriors 'न हन्यात्स्थलारूढं न क्लीबं न कृताञ्जलिम् ।' 91 (कुल्लूक says 'स्वयं रथस्थो रथं त्यक्त्वा स्थलारूढं न हन्यात्'). Similarly भीष्मपर्व (chap. 1 verses 27-32) gives the rules settled by the agreement of the opposing armies in the Mahâbhârata war. 'रथी च रथिना योध्यो गजेन गजधूर्गतः । अश्वेनाश्वी पदातिश्च पादातेनैव भारत ॥ 29...क्षीणशस्त्रो विवर्मा च न हन्तव्यः कदाचन ॥' 31. उन्माथेन सह यथा स्यात् तथा—with pain (as if he felt insulted at the idea of चन्द्रकेतु that he was not equal to the army opposed to him). कालस्य हरणं तस्य प्रतिषेधः तदर्थं for preventing (*lit.* forbidding) the loss of time. संस्तम्भयामि I shall paralyse.

P. 113. प्रगल्भ bold one (refers to चन्द्रकेतु). आमन्त्रितम्—called, invoked. **Verse. 13.** व्यतिकरः is the subject of हिनस्ति, the object being चक्षुः. व्यतिकरः mixture, combination. व्यति...हिनस्ति a frightful combination of darkness and lightning assails the eye by first attracting it (*lit.* swallowing) and then leaving it free, though it is fixed steadily (in order to see what is passing). The जृम्भकास्त्र seems to have first produced darkness, then lightning and then sleep. आदौ ग्रस्तं पश्चान्मुक्तं (कर्मधारय) *adj.* of चक्षुः. तमसः अयं तामसः. The idea is:—the intense darkness produced by the अस्त्र takes away entirely the power of vision (hence चक्षुः is ग्रस्त); afterwards there are brilliant flashes of lightning; the eye is now free (मुक्त) to see; but the difficulty is doubled; the eye is dazzled and cannot see on account of the very intensity of light. प्रणिहित fixed, concentrated. हिनस्ति from हिंस् to kill 7 *conj.* P. अथ then. लिखितमिव as if drawn in a picture. अविद्यमानः स्पन्दः यस्य motionless. नियतम् *adv.* surely. अजितं (unconquerable) वीर्यं यस्य. जृम्भते—to appear, to show oneself, जृम्भ् 1. A. The first line occurs in the मालतीमाधव IX. 54 and X. 8. **Verse 14.** The principal sentence is नभः जृम्भकैः अवस्तीर्यते —the sky is overcast with जृम्भक missiles. अवस्तीर्यते is passive present of स्तृ 9th P. with अव. ०श्यामैः and ०दीप्तिभिः qualify

जृम्भकैः. पातालस्य उदरमेव कुञ्जः or पातालोदरे कुञ्जः तस्मिन् पुञ्जितं (संहतं) तमः तद्वत् श्यामैः as black as the darkness collected in the bower in the form of the central regions of पाताल. पाताल as the haunt of demons and sinners was supposed to be full of darkness. उत्तप्तं अत एव स्फुरत् यत् आरकूटं (brass) तस्य कपिलानि ज्योतींषि तद्वत् ज्वलन्त्यः दीप्तयः येषाम्—whose lustre is brilliant like that of the brownish (कपिल) light of heated and (therefore) sparkling brass. These two lines explain how there is a combination of darkness and lightning (as said above). The second half contains an उत्प्रेक्षा. ०मरुद्व्यस्तैः qualifies ०कूटैः. कल्पे यः आक्षेपः (*lit.* snatching away, destruction) तस्मिन् यः कठोरः भैरवः मरुत् (वायुः) तेन व्यस्तैः (स्थानाद्दूरं नीतैः) that are dispersed at the time of universal destruction by violent and terrible winds. मीलन्तः मेघाः तडितश्च (विद्युतश्च) तैः कडाराणि कुहराणि येषाम् the caverns of which are brownish in consequence of the clouds and lightning closing upon them. कूटः-टम् a peak. The poet speaks of the विन्ध्य probably because being a native of the Berars, that mountain was familiar to him. The जृम्भकs spreading darkness and lightning are poetically represented to be the peaks of the विन्ध्य blown away by the Pralaya wind and covered by dark clouds and flashing lightning. We saw above that at the time of प्रलय, 49 winds begin to blow. कल्प—is a period of 1000 Mahâyugas (कलि, द्वापर, त्रेता and कृत constitute one महायुग) which is equal to 4320000000 human years. It is equal to a day of ब्रह्मा, the night also being of the same extent. At the end of a Kalpa the whole universe is destroyed. अस्त्र=लवस्य. आगमः acquisition, knowledge. नैत...जृम्भकेषु this cannot be so as regards missiles and especially जृम्भक missiles. वाल्मीकि was not known to be a teacher of missiles. **Verse 15.** कृशाश्व—see text p. 11 (the words of लक्ष्मण) and notes thereon. तत्संप्रदायेन by the instruction given by him (विश्वामित्र) as a teacher. संप्रदाय means गुरुशिष्यपरम्परा. अपरे others (than विश्वामित्र and राम). प्रचीयमानः सत्त्वस्य (सत्त्वगुणस्य) प्रकाशः येषु—in whom light due to the preponderance of सत्त्वगुण is growing. According to the सांख्य philosophers, there are three गुणs सत्त्व, रजस् and तमस्. The special characteristic of सत्त्व is light (*i. e.* knowledge of the truth) 'सत्त्वं लघु प्रकाशकमिष्टमुपष्टम्भकं चलं च रजः' सांख्यकारिका. मन्त्रदृशः seers of *mantras i. e.* sages. सर्वं पश्यन्ति see all (and can therefore possess the knowledge of missiles even without संप्रदाय). परागतः arrived. प्रतिवीरः rival warrior. प्रियं दर्शनं यस्य. स्नेह is the inner feeling; while अनुराग is its outward manifestation. **Verse 16.** The last line contains the princi-

pal sentence. मयै...रचयति on seeing him my heart concentrates itself (*i. e.* my heart is attracted by him). The first three lines put forth various possible causes to explain the fact that the minds of the princes are attracted by each other at first sight. अवधानं (object of रचयति) attention. किमु—indicates 'doubt, conjecture'. यदृच्छा...किमु is it the accidental conversation (that is the cause of attracting each other's mind)? संवादः may also mean 'meeting'. It may also mean 'resemblance'. Is it our chance resemblance to each other that draws our hearts to one another? पुराणो...चयः or is it some ancient friendship thickly formed in a previous life. Sanskrit poets are fond of representing that the mind is drawn by friendships in past lives without being conscious of it. Compare 'तच्चेतसा स्मरति नूनमबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि ।' शाकुन्तल V.; 'मनो हि जन्मान्तरसङ्गतिज्ञम्' रघु. VII. 15. निजो...विदितः or is it some relationship with me individually, which is not known to me through the power of fate? In this there is an anticipation of what is to be revealed later on. भूयसा...प्रीतिः this is generally the nature of human beings that some particular person has ardent affection for some other particular person only. रसमयी full of feeling or joy. यत्र...राग इति about which worldly men say:—it is the friendship of the stars or that it is some influence of the eye. लौकिकानाम् = लोकस्य. This is used as opposed to वैदिक or वेद. See महाभाष्य (Kielhorn Vol. I p. 8) 'प्रियतद्धिता दाक्षिणात्या यथा लोके वेदे चेति प्रयोक्तव्ये यथा लौकिकवैदिकेष्विति प्रयुञ्जते'. People say that a spontaneous (and therefore unaccountable) love between two individuals owes its origin to the fact that the planets presiding over their births are either identical or friendly to each other. चक्षूरागः (चक्षुः + रागः)—spontaneous love is explained by the fact that a person's eye exercises as if a charm over the eye of another. उपचारः use (of words). The subject of आमनन्ति must be taken to be ऋषयः, because it is in connection with sages that the verb is used and because in the previous sentence ordinary people are mentioned. तम...मनन्ति the sages say that it is love that is indescribable and causeless. अप्रतिसंख्येय—pot. pass. p. of ख्या with प्रति and सम्. अविद्यमानं निबन्धनं (support or cause) यस्य. There are many readings here. N. has 'तदप्रतिसंख्येयनिबन्धनं प्रमाणमामनन्ति' which seems to mean 'sages look upon that love as genuine, the cause of which cannot be discussed (or judged)'. G. seems to have read 'तद् अप्रतिसन्धेयं अनिबन्धनं प्रमाणमामनन्ति', which means 'sages say that it is authoritative, though not supported by a shastric basis and that it is such as not to be deceived'.

P. 115. **Verse 17.** अविद्यमानः हेतुः यस्य.-पक्षपातः liking, love. प्रतिक्रिया prevention. स...सीव्यति it is a thread formed of affection, which sews beings inside (*i. e.* not so as to be perceptible as ordinary sewing is). Ordinary thread for sewing is made of cotton or silk; but this is formed of affection alone. Beings are brought to love one another by an inner and unseen working of the hearts. **Verse 18.** मसृणितः राजपट्टः तद्वत् कान्तं (मनोहरं) तस्मिन्—as lovely as a polished royal fillet. परिरम्भणस्य आलिङ्गनस्य अभिलाषात्. पुलकाः एव कदम्बानि (कदम्बपुष्पाणि), उन्मीलन्ति पुलककदम्बानि यस्मिन् in which the erect hair resembling कदम्ब buds have made their appearance. For the comparison of कदम्ब buds and पुलक, see above Act III verse 42. Or we may take कदम्ब in the sense of समूह. उन्मीलत् पुलककदम्बं यस्मिन्. अङ्गम् body. **Verse 19.** आक्रान्तं (प्राप्तं) कठोरं तेजः येन तस्मिन्. किं...विना what course is there except the use of weapon in the case of one that has assumed a harsh (fighting) spirit? ईदृशः like this *i. e.* like लव. अयमेव—refers to लव. वीराणां...बाधते for the military code of honour which is very stern in its spirit comes against the course of affection. समयः conventional rules. दारुणः रसः (essence) यस्य. किम...प्लवसे why do you become perturbed in a strange way? Most editions read परिकल्पसे, which yields a good sense. किम...कल्पसे why do you fancy something that is strange? But this seems to be a conjectural reading. **Verse 20.** बीजं—refers to सीता. लून cut off. प्रसवः produce (such as leaves, flowers, fruits). सुमन्त्र was struck with Lava's similarity to Sîtâ and Râma. But he supposed her to be dead.

P. 116. कस्य हेतोः—*vide* notes p. 99 on the same words. एकतः on one side, in the first place. समनुगतः followed. न अभियुञ्जन्ति do not attack. Vide notes p. 150. परिभाषन्ते lay down a rule or convention. **Verse 21.** न्याय्य right; न्यायादनपेतम्, according to 'धर्मपथ्यर्थन्यायादनपेते' पा० 4. 4. 92. अनुष्ठानं action (here getting down from the chariot). मादृशः a person like me (grown old in the heroic family of इक्ष्वाकु). साहसं एव एकः रसः यस्याम्—of which rashness is the only essence *i. e.* hazardous. तातमिश्राः—he refers to राम, लक्ष्मण and his two other uncles or to राम only. पितुः प्रियसखम् the dear friend of the father (of राम). सुमन्त्र was the friend of दशरथ. अर्थसंशयेषु when there is a doubt about a thing (whether it should be done or not). विमृशति thinks *i. e.* takes time to reply. एवं...मन्यसे what you think is in accordance with your duty. **Verse 22.** एषः

refers to चन्द्रकेतु's proposal to alight from his chariot in order to place himself on a level with लव in fighting. न्यायः proper conduct. वीर...पद्धतिः the mode of warlike conduct. अप्रतिरूपम् than which nothing is more fitting. अविद्यमानं प्रतिरूपं यस्य. It may also mean 'unequalled.' Some read प्रतिरूपम्, which means 'fitting, proper.' **Verse 23.** इतिहास—Vide notes p. 58. The इतिहासs here referred to are the रामायण and the महाभारत according to the poet's ideas. But bearing in mind the fact that it is चन्द्रकेतु that is speaking, there would be an anachronism if we understand by इतिहास the रामायण and the महाभारत. पुराणं च—There are 18 principal Purâṇas. The singular is used to denote the class. The reference seems to be to such Purâṇas as the वायुपुराण or विष्णु०. 'पुराणं पञ्चलक्षणम्' इत्यमरः, on which क्षीरस्वामी quotes the following verse mentioning some of the topics dealt with by Purâṇas 'सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥'. धर्मप्रवचनानि—the expounding of duty; treatises on conduct and law such as मनुस्मृति, which are called धर्मशास्त्र. कुलस्थितिम्—family observances or customs. **Verse 24.** जातस्य...मूनि Dear boy, how many are these days (that have passed) since your father, dear (Lakshmaṇa), the destroyer of Indrajit, was born? It is natural that सुमन्त्र, the charioteer of दशरथ, should think that only a short time had elapsed since the birth of लक्ष्मण. अनुतिष्ठति observes. प्रतिष्ठाम् stability or fame. For Lakshmaṇa's killing Indrajit, see युद्धकाण्ड chap. 90. 'ऐन्द्रास्त्रेण समायुज्य लक्ष्मणः परवीरहा । तच्छिरः सशिरस्त्राणं श्रीमज्ज्वलितकुण्डलम् । प्रमथ्येन्द्रजितः कायात्पातयामास भूतले॥' 70-71.

P. 117. Verse 25. अप्र...नः what permanence is there for our family when the eldest of Raghu's race (*i. e.* Râma) is without stability (without issue). अविद्यमाना प्रतिष्ठा यस्य. त्रयः पितरः—these words refer to लक्ष्मण, भरत and शत्रुघ्न, who were to be honoured as much as राम. मिश्री...वर्तते the sequence of sentiments in me is of a mixed kind. He means that his heart is tossed by conflicting sentiments of affection for Lava and the spirit of hostility to him *i. e.* these two sentiments rise alternately in him. The reading of N मिश्रीकृतक्रमः is not good. **Verse 26.** This is one of those verses where the sound is an echo to the sense. The first half breathes the sentiment of affection and hence the words are full of soft letters, like न्, द्, ज् &c. The second half contains a reference to warlike spirit and hence we have a preponderance of harsh sounds like that of क्. यथा समुपोढे (उद्गते) इन्दौ कुमुदिनी आनन्दं भजति तथैव अस्मिन् (चन्द्रकेतौ) (समुपोढे

सति) मम दृष्टिः आनन्दं व्रजति. कलहे कामः यस्य desirous of a fight. This is the predicate of अयं बाहुः. रणत्कारेण क्रूरं क्वणितं यस्य सः ०क्वणितः गुणः (ज्या) तेन गुञ्जत् (अव्यक्तं शब्दं कुर्वत्) गुरु धनुः तस्मिन् धृतं प्रेम येन—that has fixed its love upon my heavy bow that is tuneful on account of the string that resounds with a terrible twang. रणत्कारः is an onomatopoetic word. विकचः (स्फुटः) विकरालः (तुङ्गः, भयङ्कर इति यावत्) उल्बणरसः (वीररसः) यस्य—the terrific valour of which is quite manifest. N. and G. read विकच...व्रणमुखः which is to be dissolved as विकचानि विकरालानि व्रणमुखानि यस्य on which are displayed open wounds that are terrific. Or we may dissolve विकचाः विकरालाः व्रणाः मुखे (अग्रे) यस्य. This is not a bad reading. We must suppose that Lava had received certain awful wounds in the arm while fighting with the soldiers of चन्द्रकेतु. But that does not seem likely and there is no reference to these wounds anywhere else in the drama. अहित...कल्पताम् may the primeval Boar bring about the defeat of your enemy. The suggested meaning (intended by the author) is that as Lava was really the cousin of चन्द्रकेतु and not his enemy, this blesssing does not in any way touch Lava. पराजयाय कल्पताम्—'The result or object for which an act is to be done is put in the dative', according to 'तादर्थ्ये चतुर्थी वाच्या' वार्तिक on पा. I. 4. 44. आदिवराहः—the reference is to the Boar incarnation of Vishṇu. Why this particular incarnation is invoked for bringing about the defeat of the enemy is not quite clear. The commentary quotes a verse giving one reason. The reason is probably to be found in the fact that it was first in this incarnation that Vishṇu tried to undo the evil effects of the misdeeds of the enemies of the world (*viz.* the demons) by bringing up the earth from the bottom of the ocean where it had been carried by the demon हिरण्याक्ष. Compare गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना शशिनि कलङ्ककलेव निमग्ना । केशव धृतशूकररूप जय जगदीश हरे ॥'. We may advance another reason. In most ancient works the descriptions of the incarnations of Vishṇu begin from the Boar. See मार्कण्डेयपुराण IV. 54. The reason of the invokation of Varâha may also be found in the fact that many royal houses had adopted the Boar or Garuḍa as their tutelary deity on seals and banners, as can be seen from the seals on copperplate grants and inscriptions. In place of this line most editions read 'अजितं पुण्यमूर्जस्वि ककुत्स्थस्येव ते महः। श्रेयसे शाश्वतो देवो वराहः परिकल्पताम् ॥'—may the eternal god Varâha grant for your welfare holy, unconquerable and mighty lustre (or power), as for ककुत्स्थ. ककुत्स्थ was an

ancestor of राम. He was the grandson of इक्ष्वाकु. His original name was पुरञ्जय. The gods being defeated by the demons, इन्द्र solicited his help. He promised to help the gods, if Indra would assume the form of a bull and carry him on his shoulders. Indra did so and पुरञ्जय vanquished the enemies of the gods; hence he was called ककुत्स्थ (*lit.* sitting on the hump). See विष्णुपुराण IV. 2.

P. 118. Verse 27. पिनोतु=प्रीणयतु. The root is said to be पिन्व् 5. P. to please. मैत्रावरुणः=वसिष्ठः—See notes p. 15. Even in the निरुक्त the birth of वसिष्ठ from the seed of मित्र and वरुण is referred to and a Vedic verse is quoted where वसिष्ठ is called मैत्रावरुण "उर्वशी अप्सरा...तस्या दर्शनान्मित्रावरुणयो रेतश्चस्कन्द तदभिवादिन्येषर्भवति । 'उतासि मैत्रावरुणो वसिष्ठोर्वश्या ब्रह्मन्मनसोऽधिजातः ।'" (ऋग्वेद VII. 33. 11). ऐन्द्रा...ते may the prowess of इन्द्र and विष्णु, of अग्नि and the Maruts, and of Garuḍa be thine. इन्द्रश्च विष्णुश्च इन्द्राविष्णू according to 'देवताद्वन्द्वे च' पा. 6. 3. 26 (इहोत्तरपदे आनङ् । मित्रावरुणौ । सि. कौ.). When the names of deities form a द्वन्द्व compound the final vowel of the first member is changed to आ. In forming derivatives from such compounds, the first vowels of both members undergo वृद्धि, according to 'देवताद्वन्द्वे च' पा. 7. 3. 21. (अत्र पूर्वोत्तरपदयोरायचो वृद्धिः स्यात् ञिति णिति किति च परे । आग्निमारुतम्). The Maruts are stormgods in the Rigveda. They are often associated with Agni in the Veda *e. g.* 'मरुद्भिरग्न आगहि' which is the refrain of Rigveda I. 19. सुपर्णस्य गरुडस्य इदं इति सौपर्णम्. He was the son of विनता and became the vehicle of विष्णु. देयात् benedictive of दा. ज्याघोषः एव मन्त्रः. देया...जयम् may the incantation in the form of the twanging of the bowstring of Râma and Lakshmaṇa grant you victory. प्रत्यारोपय—place back. को...करणेषु what hesitation can there be as to (using) one's own furniture? He means :—चन्द्रकेतु has already said 'whatever is mine is thine' (in verse 10 above). Therefore the chariot you offer is mine. You need not press me so much. But I am unaccustomed to driving in a chariot. Some explain:—'Lava is speaking as a Kshatriya and so he calls the chariot &c. his proper implements'. This is not good, as we lose sight of the word स्वेषु (which does not mean 'proper') and of the following sentence किं तु &c. अरण्ये सीदन्ति वसन्ति इति अरण्यसदः. अनभ्यस्ता रथचर्या येषाम्—not accustomed to the management of chariots. अभिष्यन्देत—would flow or melt. Verse 28. वय...घातिनः We also (*i. e.* I) are not in this way obstructors of sacrifices. लव says:—Râma is a good king. I am also not in

the habit of obstructing the performance of sacrifices. If in the case of such a good king as Râma I have put an obstacle, there are special reasons for my doing so. N. reads यदि च वयमप्येवंप्रायाः क्रतुद्विपतामरौ—If we are of this sort (*i. e.* If I entertain these feelings of regard and love) towards the enemy of the haters of sacrifices, (there is no wonder, as every one honours Râma). This is not bad, but we have to understand एवंप्रायाः as indicating love and regard for which there is no word in the context. G. seems to have read वय...प्रायः क्रतुद्विपतामरिम्. In this case क्रतु... मरिं must be taken with राजानं in the following line and वयमपि न खल्वेवं प्रायः would mean 'we indeed are generally not so' (*i. e.* not as I have behaved on this occasion, but generally good-natured). The reading क्रतुष्वपि मत्सराः seems to be a mere conjecture. It means 'we are not jealous even as regards the performance of sacrifices (by others).' तदपि still, however. स व्याहारः that utterance. This refers to the words 'योयमश्वः...द्विपः' and 'महाराजं प्रति कुतः क्षत्रियाः' above (text p. 106). विकृति...करोत् (those words) caused anger in me, as they were very insulting to all the Kshatriyas. अखिलं क्षत्रं तस्य आक्षेपः (अवमाननं) तेन प्रचण्डः तस्य भावः प्रचण्डता तया. विकृतिः—change (of my mind); here anger. किं...मर्षः what! can you not bear the greatness of the prowess of even my father (Râma)? अस्त्वि...द्वा there may be jealousy in me or not. दान्तं subdued. किल—shows that he has only heard it from others. 'वार्तासंभाव्ययोः किल' इत्यमरः. नात्मना दृप्यति he himself is never boastful. Note 'परां विनीतः समुपैति सेव्यतां महीपतीनां विनयो विभूषणम् ।' कामन्दकीयनीतिसार I. 65. तत्कि...दीरयन्ति why do his men utter speech fit only for the demons? Verse 29. उन्मत्तदृप्तयोः—of those that are intoxicated (with the sense of their strength) and that are boastful. योनिः source, cause. निर्ऋतिः hell, bane 'निष्क्रान्ता ऋतेः सन्मार्गादिति निर्ऋतिः' इति क्षीरस्वामी. इति ह स्म तां निन्दन्ति—लव here adopts the style of Sûtra writers. Compare the words in the चरकसंहिता at the beginning of each chapter 'इति ह स्माह भगवानात्रेयः'. इतराम् the other one *i. e.* the one that is different from राक्षसी वाक्. Verse 30. कामं दुग्धे yields all desires. The singular is used for the class. This reading is in one way preferable to कामान् दुग्धे, as all the other words (अलक्ष्मीम् &c.) are in the singular. But perhaps the reading कामान्दुग्धे is an echo of the निरुक्त (I. 20) 'नास्मै कामान्दुग्धे वाग्दोह्यान्देवमनुष्यस्थानेषु यो वाचं श्रुतवान्भवत्यफलामपुष्पाम्'. विप्र...लक्ष्मीम् removes misfortune (or adversity). दुष्कृतं sin. ता...मह्नु: the wise call true and agreeable speech the cow, the mother of all auspicious

engaged in fighting with a third person. 'नायुध्यमानं पश्यन्तं न परेण समागतम्' मनु० VII. 62. It will be seen that Lava selects the three actions in Râma's career that are most open to criticism and charges Râma with having violated the code of honour prescribed for क्षत्रियs. This verse is cited in दशरूपक (I. 45) under तिरस्कार. क्षेमेन्द्र in his औचित्यविचारचर्चा points out the impropriety on the part of भवभूति that he should lay stress upon the weak points in the career of the hero of his drama. 'अत्राप्रधानस्य रामसूनोः कुमारलवस्य परप्रतापोत्कर्षासहिष्णोर्वीररसोद्दीपनाय सकलप्रबन्धजीवितसर्वस्वभूतस्य प्रधाननायकगतस्य वीररसस्य ताडकादमनखररणापसरण—अन्यरणसंसक्तवालिव्यापादनादिजनविहितापवादप्रतिपादनेन स्ववचसा कविना विनाशः कृत इत्यनुचितमेतत्।'. This is also condemned by the साहित्यदर्पण (VI) 'यत्स्यादनुचितं वस्तु नायकस्य रसस्य वा। विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत्॥ अनुचितमितिवृत्तं यथा रामस्य छद्मना वालिवधः। तच्चोदात्तराघवे नोक्तमेव। वीरचरिते तु वाली रामवधार्थमागतो रामेण हत इत्यन्यथा कृतः।'. तातापवादेन भिन्ना मर्यादा येन who has committed a breach of good manners by reviling my father (to my face). प्रगल्भसे braggest. मय्येव...संवृत्तः—he has turned his frowning face on me. एव has a force of its own. Lava means:—'he has no reason to be angry with me; it is rather I who should be angry, being insulted by the escort of the horse'. The reading भ्रुकुटीधरः is better than the one in the text. वीर० explains भ्रुकुटीमुखः as 'क्रोधप्रयुक्तभ्रूभङ्गयुक्तवदनः'. This line occurs in the महावीरचरित (Act II). स्फुरित...क्रोधेन their anger has been inflamed. Verse 35. चूडा...वेपथुः tremor caused by their intense feeling shakes the knot of the collection of their hair. तरलयति denominative verb from तरल (*adj.*). किंचित् is to be connected either with सदृशे or रज्यतः. The latter is preferable. 'रक्तोत्पलं कोकनदम्' इत्यमरः. कोकनदं (कोकाः चक्रवाकाः नदन्ति अस्मिन्) तस्य च्छदः पर्णम्. 'दलं पर्णं छदः पुमान्' इत्यमरः. रज्यतः become red. धत्ते—the subject of this is वक्त्रम्, the object being कान्तिम्. Construe अकाण्डताण्डवितयोः भ्रुवोः भङ्गेन वक्त्रं चन्द्रस्य कमलस्य च कान्ति धत्ते. कान्तिः luster, beauty. अकाण्डताण्डवितयोः that began to dance all of a sudden. भङ्गेन by the knitting. उत्कटं लाञ्छनं यस्य—the spot on which is prominent. उद्भ्रान्ताः भृङ्गाः यस्मिन्—on which the bees are hovering. On account of anger the boys knit their brows. Their handsome and round faces with the dark brows knit are fitly compared to the moon with the dark spot prominently visible upon it and to the white lotus on which dark bees are hovering. विमर्दक्षमां fit for fighting.

Act VI.

The scene of this Act is laid in the vicinity of Vâlmiki's hermitage. The incidents narrated follow closely upon those described in the fifth Act. भरत lays down that a fight should not be represented on the stage and hence the audience is informed about the progress of the battle by the intervention of a dialogue between a pair of celestial beings. 'युद्धं राज्यभ्रंशो मरणं नगरोपरोधनं चैव । प्रत्यक्षाणि तु नाङ्के प्रवेशकैः संविधेयानि ॥' नाट्यशास्त्र 18. 19.

P. 122. विद्याधर a semi-divine being possessed of superhuman powers. 'विद्याधरा जीमूतवाहनादयः, खड्गगुटिकाञ्जनादिविद्याधारिणश्च' क्षीरस्वामी. अकाण्डे (अकस्मात्) कलहः तेन प्रचण्डयोः. उद्द्योतिता क्षत्रलक्ष्मीः ययोः or याभ्याम्—who have made the splendour of the might of the क्षत्रिय class to blaze forth *i. e.* who have displayed to the utmost a warlike spirit. For क at the end of the compound, see notes p. 6. अत्यद्भुतेन उद्भ्रान्ताः देवासुराः येषु—at which even the gods and demons are flurried on account of their extreme wonderfulness. विक्रान्तचरितानि heroic deeds. **Verse 1.** The principal sentence is धनुः वितत्य शरान् किरतोः शूरयोः आयोधनं भुवनभीममभिवर्तते—the fight of the brave (boys) showering arrows after stretching their bow rages (goes on) striking terror into the worlds. °किंकिणीकं and °कोलाहलम् are *adj.* of धनुः. रणत्कारणेन झञ्झणन्त्यः क्वणिताश्च किंकिण्यः यस्य—the small bells of which are jingling and resounding with the twanging sound. If we read झणज्झणितकङ्कणक्वणित°—we shall have to dissolve as झणज्झणितं कङ्कणं तस्येव क्वणितं यासां ताः °क्वणिताः किंकिण्यः यस्य—that has bells tuneful like the bracelets that jingle on (the wrists of ladies). ध्वनन् गुरुः गुणः यस्य सा °गुणा अटनी (धनुषः कोटिः) तया कृतः करालः कोलाहलः यस्मिन्—in which there is a fierce noise made by the end of the bow that has its big string twanging. विचित्र *adj.* wonderful. Some read °अविरतस्फुरच्चूडयोः—whose locks are incessantly fluttering. **Verse 2.** जृम्भितं is the predicate of दुन्दुमायितम्. जृम्भितम् has increased or appeared. विचि...द्वयोरपि for the manifold welfare of both (लव and चन्द्रकेतु). दुन्दुमायितम् beating. The reading of K. Gh and V. 'विजृम्भितं च दिव्यस्य' is also good. In this case दिव्यस्य is to be connected with दुन्दुभेः. It is usual for poets to represent that the celestial drums are beaten when anything splendid or grand is done by anybody on the earth. The text should read अमन्द (deep, strong) with G. It is difficult to explain what is meant by अनन्ददुन्दुभि. प्रवर्तताम्—the subject is पुष्पनिपातः. The student will notice that these two lines are full of alliteration and short

syllables, which produce an effect similar to the quick throwing of flowers. अनवरतम् incessantly. अविरल...संहतिः—अविरलं मिलित विकचानां (प्रफुल्लानां) कनककमलानां कमनीया (मनोहरा) संहतिः अस्मिन्—in which there is a charming collection of full-blown gold-coloured lotuses that have been thickly strung together. अमर...सुन्दरः—अमरतरूणां (कल्पवृक्षाणां) तरुणाः (नवाः) मणिसदृक्षाः मुकुलाः तेषां निकरः (समूहः) तस्य मकरन्देन सुन्दरः—charming on account of the honey in the collection of jewel-like fresh buds of the celestial trees.

P. 123. अकाण्डे विस्फुरिता विद्युत् तस्याः छटाः ताभिः कडारम् tawny with the streaks of lightning that flashes all of a sudden. किं नु खलु अद्य—These words are to be connected with the following verse.. **Verse 3.** The principal sentence is किं नु खलु अद्य पुटभेदः (वर्तते) are the lids (of the eye) opened to day? उज्ज्वलः is an *adj.* of पुटभेदः. त्वष्टुः (विश्वकर्मणः) यन्त्रं तस्य भ्रम्या भ्रान्तः मार्तण्डः (सूर्यः) तस्य ज्योतिर्वत् उज्ज्वलः—brilliant like the effulgence of the sun that was revolved on the whet-stone (lathe) of the architect of the gods. ललाट...चक्षुषः (the opening of the lids) of the eye of S'iva that is on the forehead (*i. e.* of the third eye of S'iva). त्वष्टृ had a daughter named संज्ञा that was married to the sun. She could not bear the light of the sun. त्वष्टृ wishing to take away the superfluous lustre of the sun placed the sun on his lathe and reduced one-eighth part of it. With the lustre thus taken off, he prepared the चक्र of विष्णु, the trident of Rudra and the other weapons of the gods. 'भ्रमिमारोप्य सूर्यं तु तस्य तेजोविशातनम्। कृतवानष्टमं भागं न व्यशातयताव्ययम् ॥ यत्सूर्याद्वैष्णवं तेजः शातितं विश्वकर्मणा ।... त्वष्टैव तेजसा तेन विष्णोश्चक्रमकल्पयत्। त्रिशूलं चैव रुद्रस्य शिबिकां धनदस्य च ॥ शक्तिं गुहस्य देवानामन्येषां च यदायुधम् ।' विष्णुपुराण III. 2. 9-12; see also मार्कण्डेयपुराण chap. 77. Note रघु० VI. 32 'आरोप्य चक्रभ्रममुष्णतेजास्त्वष्ट्रेव यत्नोल्लिखितो विभाति ॥'. नीललोहितः—शिवः ('नीलः कण्ठे लोहितश्च केशेष्वतो नीललोहित इति पुराणम्' क्षीरस्वामी). The third eye of शिव is said to be always closed, as otherwise the universe would be burnt. It was by the fire from the third eye that काम was burnt to ashes. It will be noticed that with the reading in the text we have a comparison upon a comparison. The appearance of the sky is represented to be the opening of the eye of S'iva which is compared to the lustre of the sun. This is not very happy. If we read उज्ज्वलम् (an अव्ययीभाव), the difficulty is not really removed. जातः क्षोभः यस्य—who was provoked. अप्रतिरूपम् unequalled. आग्नेयम् presided over by Agni. अग्निः देवता अस्य इति आग्नेयम् according to 'अग्नेर्ढक्' पा. 4. 2. 33. अग्नि...पातः the falling of

the streaks of fire. **Verse 4.** अवदग्धानि कर्बुरितानि (चित्रितानि) केतुचामराणि (केतवः चामराणि च or केतुषु चामराणि) येषाम्—the chowries and banners of which were slightly burnt and rendered variegated. 'चित्रं किर्मीरकल्माषशबलैताश्च कर्बुरे' इत्यमरः. अपयातमेव have already departed. When fire was kindled by the missile of चन्द्रकेतु, the celestial beings that were viewing the fight from aerial cars went away. N reads बर्बरित—producing a murmurring sound. ध्वजां...वलीम् the row of banner-posts and the cloth (fluttering from them). नवं किंशुकं तस्य द्युतिः तया समानः विभ्रमः यस्य—which appears like the splendour of a fresh किंशुक flower. A किंशुक flower is red. शिखी fire. Most editions read दधति ध्वजांशुकपटाञ्चलेष्विमाः क्षणकुङ्कुमच्छुरणविभ्रमं शिखाः—these flames of fire bear resemblance to the application of saffron for a moment on the skirts of the pieces of cloth on the banner-posts. क्षणं कुङ्कुमस्य छुरणं तस्य विभ्रमः तम्. छुरणम् besmearing, overspreading. In both readings the word पट is rather redundant. With the latter reading the idea is:—the lurid flames seem to lick the skirts of the banner-cloths. The poet represents that the cloths appear for a moment as if dyed with saffron when the flames come in contact with the banners. This is a more poetic idea than the one in the text; but the reading seems to be a conjecture. प्रवृत्तः—this is to be connected with उपर्बुधः. उच्चण्ड...गुरुः—उच्चण्डः वज्रखण्डावस्फोटः तद्वत् पटुः (तीक्ष्णः) रवः येषाम् ते ०पटुरवाः स्फुलिङ्गाः तैः गुरुः—which is fierce (*lit.* great) on account of the sparks that are emitted with a sharp sound resembling the awful splitting of the thunderbolt (*i. e.* resembling the clap of thunder). उत्ताल...भैरवः—उत्तालाः तुमुलाः लेलिहानाः उज्ज्वलाः ज्वालाः तेषां संभारः तेन भैरवः—terrible on accout of the mass of flames that are unrestrained, fierce, licking (everyting) and bright. उत्तालः उद्गतस्तालात्. लेलिहान—present part. of the frequentative base of लिह्. उपर्बुधः (उपसि बुध्यते इति that is kindled at dawn) fire. It is impossible to deal with all the various readings in this passage. Some read ०स्फोटपटुः, उत्सर्पिस्फुलिङ्गगुरुः, which is good. उत्सर्पिन् rising up, spreading about. Some read ०पटुरटत्स्फुलिङ्गगुरुः terrible in consequence of the sparks that creak as sharply as &c. सन्तापः heat. N. reads अंशुकेनाच्छाद्य (covering with my garment). This is not good, as the words of the विद्याधरी show.

P. 124. विमल...स्पर्शेन by the touch of my lord's body, that (touch) is cool, glossy (pleasing), soft, and fleshy like pure pearls. आनन्देन मन्दे मुकुलिते (closed) घूर्णमाने (rolling) लोचने

यस्याः whose eyes generally unsteady are rendered dull by joy aud are closed. अर्धोदित...सन्तापः the heat which I felt but partially has now disappeard. N reads आनन्दसन्दलितघूर्णमानवेदनायाः which is difficult to explain. It seems to mean 'whose pain that made her stagger was destroyed by joy.' Verse 5. This is repeated from Act. II. 19. अविरल...मण्डितैः—अविरला विलोला घूर्णमाना विद्युल्लता तस्याः विलासैः मण्डिताः तैः adorned by the sportive movements of lightning that is thick, flashing and rolling. अवस्तीर्यते is covered. नभः अङ्गणमिव. प्रयुक्तम् employed. वरुणः देवता अस्य इति वारुणम्, according to 'साऽस्य देवता' पा. 4. 2. 24. वरुण is represented as the lord of waters even in the Rigveda 'यासां राजा वरुणो याति मध्ये...ता आपो देवीरिह मामवन्तु ॥' ऋग्वेद VII. 49. 3. सर्व...दोषाय (supply भवति) everything, when in excess, tends to produce a defect *i. e.* too much even of a good thing is not desirable. Compare 'अति सर्वत्र वर्जयेत्;' 'सीते पर्याप्तमेतावत्कृतः स्नेहः प्रदर्शितः । सर्वत्रातिकृतं भद्रे व्यसनायोपकल्पते ॥' सुन्दरकाण्ड 24. 21. यत् since. The following long sentence contains three poetic fancies. भूतजातं प्रवेपते the mortal world is shivering (on account of the cold due to the down-pour of water). प्रलये वातावलिः तया क्षोभः तेन गम्भीरं यथा तथा गुलुगुलायमानाः मेघाः तैः मेदुरः (निबिडः) अन्धकारः तेन नीरन्ध्रं यथा तथा नद्धम् इव as if bound without any outlet (for escape) by the darkness that is intensified by the clouds that produce a deep rumbling noise on account of the agitation due to the stormy winds at the time of *pralaya*. गुलुगुलायमान (pres. p.) is an onomatopoetic word. नीरन्ध्र (निः + रन्ध्र). For the winds at the time of प्रलय, vide notes on V. 9. एकवारं विश्वस्य ग्रसनं तेन विकटं (विशालं) विकरालं (अतिभयङ्करं) कालस्य (मृत्योः) मुखं कन्दर इव तस्मिन् विवर्तमानमिव as if rolling in the cavern-like mouth of Death that is very terrible and wide open for devouring at one time the whole universe. If Death were to devour the universe at one stroke, he shall have to open his mouth very wide. Some read °कालकण्ठमुख°, which would mean रुद्रमुख. युगान्ते या योगनिद्रा तस्यां निरुद्धानि सर्वद्वाराणि येन स नारायणः तस्य उदरे निविष्टमिव as if placed in the belly of नारायण who has closed (stopped the operation of) all the portals (of his body, *i. e.* his senses) on account of the *yogic* slumber that he has at the end of the cycles of years. युगान्त means कल्पान्त; see notes on V. 14 for कल्प. When विष्णु sleeps the whole world is destroyed; and when he wakes up it is created again. Compare 'यदा स देवो जागर्ति तदेदं चेष्टते जगत् । यदा स्वपिति शान्तात्मा तदा सर्वं निमीलति ॥' मनु० 1. 52. योगनिद्रा state of sleep due to *yogic* contemplation. योग is defined in योगसूत्र

as 'योगश्चित्तवृत्तिनिरोधः.' Compare 'अमुं (अम्बुराशिं) युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिशेते ॥' रघु॰XIII. 6. N. reads भूतं विपद्यते—the world dies. Here भूतं is used for the whole class. स्थाने it is proper. वायुः देवता अस्य इति वायव्यम्, according to 'वाय्वृतुपित्रुषसो यत्' पा. 4. 2. 31. ईरितम् discharged. Verse 6. मरुता (वायुना) भूयसामपि मेघानां क्वापि प्रविलयः कृतः—the clouds though many have been dissolved (dispersed) somewhere by the wind *i. e.* not a trace of the clouds is left. विद्याकल्पेन resembling correct knowledge. The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than'; 'ईषदसमाप्तौ कल्पब्देश्यदेशीयरः' पा. 5. 3. 67. ब्रह्मणीव विवर्तानाम् as illusory appearances are dissolved in Brahma (by correct knowledge). For the meaning of विवर्त, *vide* notes p. 116. There are two philosophical views, one is called विवर्त-वाद and the other परिणामवाद. According to the विवर्तवाद, प्रपञ्च is the विवर्त and ब्रह्म is the अधिष्ठान of it. According to the परिणामवाद, प्रपञ्च is the परिणाम of ब्रह्म, as a golden ornament is a परि-णाम of gold. It seems to us that the word विवर्त is used in the technical sense here and that भवभूति knew the मायावाद, if he was not an adherent of it. According to मायावाद, the world is an illusion in a transcendental sense and this illusion will be dispelled by a correct knowledge of the only Reality called ब्रह्म. There are Upanishad passages supporting this theory. 'वायुर्यथैको भुवनं प्रविष्टो रूपं रूपं प्रतिरूपो बभूव । एकस्तथा सर्वभूतान्तरात्मा रूपं रूपं प्रतिरूपो बहिश्च ॥ कठोपनिषत् 2. 5. 10; 'मृत्योः स मृत्युमाप्नोति य इह नानेव पश्यति' कठोपनिषत् 2. 4. 10; 'यत्र त्वस्य सर्वमात्मैवाभूत् तत् केन कं पश्येत्' &c; 'ब्रह्म वेद ब्रह्मैव भवति'; 'ब्रह्मैव सन् ब्रह्माप्येति.' The position of शङ्कराचार्य is contained in the following passage from his भाष्य on Vedântasûtra II. 1. 14 'यथा घटकरकाद्याकाशानां महाकाशादनन्यत्वं यथा च मृगतृष्णिकोदकादीनामूषरादिभ्योऽनन्यत्वम्, एवमस्य भोग्यभोक्तृत्वादिप्रपञ्चजातस्य ब्रह्मव्यतिरेकेणाभाव इति द्रष्टव्यम्.' संभ्रमेण उत्क्षिप्तः करः तेन भ्रमितं उत्तरीयस्य अञ्चलं येन who waved the skirts of his upper garment with his hand that was raised up hurriedly (to draw the boy's attention to him and to make them desist from fighting). मधुरं स्निग्धं च वचनं तेन प्रतिषिद्धः युद्धव्यापारः येन who prohibited the war-like efforts (of the boys) by his pleasing and affectionate words. कुमारयोः अन्तरे between the two boys. शम्बूकवधात् after killing S'ambûka This shows that a very short time elapsed between the events narrated in the second Act and those narrated in the sixth. Verse 7. सङ्गदितम् (past pass. p. used as a noun, according to 'नपुंसके भावे क्तः' पा. 3. 3. 114) speech, words. तस्मिन् (महापुरुषे) गौरवं (आदरः) तस्मात. समपसंहृतः संप्रहारः (युद्धं) येन—that stopped

the combat. Some read शब्दं महापुरुषसंविहितं—words that were used (*i. e.* uttered) by a great personage. मिश्रविष्कम्भकः—*Vide* notes pp. 64 and 123. This विष्कम्भक is an inferior one. It is marred by bombastic words. It is put in for describing the fight between लव and चन्द्रकेतु. **Verse 8.** दिनकरकुलचन्द्र—there is a picturesque effect produced by calling चन्द्रकेतु the moon of the sun's family. चन्द्र indicates the power to gladden and soothe. सरभसम् quickly. 'रभसो वेग-हर्षयोः' इति विश्वः. तुहिन...शीतलैः cool like a piece of snow. ममापि—अपि is emphatic. Though I am tormented very much, the touch of your body will soothe me. In the first line the figure is लाटानुप्रास, which occurs when the same word is repeated in a sentence in the same sense but in a different connection. उद्भट defines and exemplifies it. 'स्वरूपार्थाविशेषेऽपि पुनरुक्तिः फलान्तरात् । शब्दाना वा पदानां वा लाटानुप्रास इष्यते ॥ क्वचिदुत्फुल्लकमला कमलभ्रान्तषट्पदा । षट्पदक्वाणमुखरा मुखरस्फारसारसा ॥' उद्भट I. 13 and 18. उत्थाप्य having raised him up (from his posture of lying prostrate at his feet). दिव्यालधरः देहः यस्य. कुशलं...लाभाभ्युदयेन—I am all right, having the good fortune to secure (लव as a friend). लाभः एव अभ्युदयः तेन. अत्यद्भुता क्रिया यस्य whose deeds are wonderful. मामिव...पश्यत्वमुं तातः may my father look upon him with the same affectionate eye as at me or perhaps more (affectionately) than at myself. अनरालं अकुटिलं साहसं यस्य—whose heroism is straightforward (does not partake of trickery). Some read महावीरप्रकाण्डम्—this pre-eminently great warrior. प्रकाण्डः-ण्डम्—the trunk of a tree; but at the end of compounds it is employed to show 'pre-eminence.' प्रशस्तः महावीरः महावीरप्रकाण्डम्. 'मतल्लिका मचर्चिका प्रकाण्डमुद्धतल्लजौ । प्रशस्तवाचकान्यमूनि' इत्यमरः. दिष्ट्या fortunately. अतिगम्भीरा मधुरा कल्याणी च आकृतिः यस्य whose form is very serene, lovely and auspicious. **Verse. 9.** This verse contains five उत्प्रेक्षाs. त्रातुं...वेदः he (लव) is as if the sacred lore of missiles manifesting itself in a body for protecting the worlds. क्षात्रो...गुप्त्यै he is as if the duty of the क्षत्रिय class, assuming a body for guarding the treasure of the Vedas. ब्रह्मैव कोषः. ब्रह्मन् may mean either 'Veda' or 'Brâhmaṇas.' 'वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः' इत्यमरः. The performance of religious duties enjoined by the Vedas required to be guarded against evil-doers. This was the duty of the क्षत्रियs. Similarly the protection of the subjects (and pre-eminently of Brâhmaṇas who were included in them) was also the duty of the क्षत्रियs. Note 'संग्रामेष्वनिवर्तित्वं प्रजानां चैव पालनम्'

शुश्रूषा ब्राह्मणानां च राज्ञां श्रेयस्करं परम् ॥' मनु० VII. 88. We may either take the third line by itself or understand तनुं श्रितः after समुदयः and सञ्चयः. समुदयः collection. जगतः पुण्यनिर्माणं (पुण्यकर्माणि) तेषां राशिः—निर्मीयते इति निर्माणं कर्म. आविर्भूय...राशिः he is as if the aggregate of the holy actions of the worlds manifesting themselves and standing (before us in bodily presence). Another explanation given by the commentator on the महावीर० is "पुण्यैर्निर्मीयन्ते इति पुण्यनिर्माणानि पुण्यफलानीत्यर्थः 'कृत्यल्युटो बहुलम्' इति कर्मणि ल्युट् । 'भोजनाः शाल्यः' इतिवज्जगतां पुण्यनिर्माणानि जगत्पुण्यनिर्माणानि तेषां राशिरिव." This verse occurs in महावीर० II. 41. पुण्ये अनुभावदर्शने (अनुभावः दर्शनं च) यस्य—whose majesty and sight are purifying.

P. 127. Verse 10. आश्वासः assurance of safety. भक्तिः devotion. आयतनं support, abode. The meaning is:—राम is a person on whom all rely for safety, whom all love and adore. The reading आश्वास इव भक्तीनां is difficult to explain. प्रकृष्ट...सुन्दरः he is as if the favour lovely in form of pre-eminent righteousness. मूर्त्या सुन्दरः. The meaning of the second half is:—Pre-eminent धर्म as if favoured those who followed it and assumed the form of राम for the purpose of showing its favour to those who had adhered to it and that राम is handsome in form. Or we may take प्रसाद in the sense of 'purity, serenity.' The meaning is:—राम has followed the path of pre-eminent righteousness. He is as if the purity or serenity produced by the performance of righteous deeds. There is another reading मूर्तिसञ्चरः (मूर्त्या सञ्चरः यस्य) which means 'walking about in an embodied form.' This is not bad. Compare the words used about विश्वामित्र in the महावीर० I. 10 'तुरीयो ह्येष मेध्याग्निराम्नायः पञ्चमोऽपि वा । अथवा जङ्गमं तीर्थं धर्मो वा मूर्तिसञ्चरः ॥' Verse 11. We must understand the words झटित्यस्मिन् दृष्टे in each of the clauses. विरोधो...घनः my hostility is put to rest and a feeling deeply full of bliss spreads over me. निर्वृत्या सुखेन घनः निरन्तरं पूर्णः. औद्धत्यं (उद्धतस्य भावः) insolence. प्रह्वयति (प्रह्वं नम्रं करोति)—denominative verb from प्रह्व. झटि...वानस्मि why possibly am I overcome quickly on seeing him? यदि वा or. महार्घ...शयः there is some indescribable greatness among the great of great value as there is in holy places. महान् अर्घः मूल्यं यस्य. The दशरूपक (I. 46) cites this verse as an example of युक्ति. अयम् refers to लव. एकपदे एव all of a sudden, at first sight. दुःख...ददाति causes my sorrow to cease. उप...

स्मानम् and makes my soul full of affection on account of some reason (that I do not know). उपस्नेहयति is a denominative verb. अथवा...मेतत् or to say that it is affection and yet dependent upon some (assignable external) reason is contradictory (is a contradiction in terms). व्यपेक्षया सह सव्यपेक्षः; निमित्तस्य सव्यपेक्षः सापेक्षः. निमित्त is either बाह्य or आन्तर. Here it is बाह्यनिमित्त that is meant. राम said that there must be some (external) reason why लव should make his heart full of affection; but then he corrects himself. Real affection must always be disinterested; if it springs out of some external palpable motive, it cannot be called real affection; for, as soon as the outward conditions disappear, the so-called affection may in that case vanish. Hence real affection must spring in some unknown and inexplicable way. This very proposition is put forward in other words in the next verse and illustrated. This sentence occurs in the मालतीमाधव and is there also followed by the same verse. There जगद्धर remarks 'स्नेहत्वमौपाधिकत्वं चेत्येतद्धर्मद्वयमेकत्र धर्मिणि विरुद्धमित्यर्थः.' Verse 12. व्यति...हेतुः some internal and unknown cause links things together. व्यतिषजति—present of सञ्ज् I. P. with वि and अति. 'आन्तरः गूढः कार्यैकसमधिगम्यः कोपीदंतया निरूपयितुमशक्यः' त्रिपुरारि. न...श्रयन्ते affections do not really depend (or rest) on outward conditions. The following lines contain two particular examples of the general proposition. पतङ्गस्य=सूर्यस्य. हिमरश्मौ चन्द्रे उद्गते उदिते सति. This verse occurs in the मालतीमाधव (I. 27), where जगद्धर comments 'तथा च तीक्ष्णकरोदये कोमलकमलदलविकासात् अमृतकरोदये पाषाणदारणाच्च सहजसिद्ध एव हेतुः। इह किं बाह्यं कारणं दृश्यते। तद्वत्प्रकृतेऽपि स्वाभाविक एव स्नेह इति भावः।.' The figure here is अर्थान्तरन्यास. ममापि...तथैव then he is to me the same (as a father) in duty. Since चन्द्रकेतु called लव his friend, लव says he must honour राम just as his friend honours him. चत्वारः...भागिनः there are four who are entitled to be so designated by you. भवतान् is addressed to चन्द्रकेतु out of respect. एवंव्यपदेशस्य तातपादा इति शब्दस्य भागः अस्ति येषाम् इति॰ भागिनः. त...ब्रूहि therefore tell me the particular designation. अवेहि understand. उल्लासः expanding, joy. दिष्ट्या...दृष्टः fortunately this was an auspicious day that dawned upon me in that I saw this king. अपरिश्लथं not loosely, closely. Verse 13. परिणतः कठोरस्य पुष्करस्य (पद्मस्य) गर्भच्छदः (आन्तरदलं) तद्वत् पीनः (स्थूलः) मसृणः सुकुमारश्च delicate, soft, and fleshy like the inner and full-grown leaf of a fully expanded lotus. चन्द्र...जडः as cool as the moon and sandal-juice.

अमीषां—refers to राम. अकारणस्नेह: causeless (disinterested) affection. मया...कृत: but I, a fool, took up weapons to do harm to him (राम). एतस्य: द्रोग्धुम्—the dative is used according to 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः' पा. I. 4. 37. The reading 'एतस्य एवाभिद्रुग्धमज्ञेन यदायुधपरिग्रहं यावदध्यारूढो दुर्योगः' means 'I being a fool became hostile to him so that my hostile conduct went so far as to take up weapons against him.' This reading is not good. The meaning of दुर्योग is not quite clear. Moreover एतस्य: अभिद्रुग्धम् is incorrect. क्रुध् and द्रुह्, when preceded by a preposition, govern the accusative and not the dative. 'क्रुधद्रुहोरुपसृष्टयोः कर्म' पा. I. 4. 38. मृष्यतु forgive. बालिशता foolishness.

P. 129. आविष्करणं making manifest *i. e.* proclamation. वीरायितम्—वीरवत् आचरितम्—past pass. p. of वीरायते. Verse 14. स... कृतक: that is his peculiar character, which is not assumed (*i. e.* is innate), as it is necessitated by his very nature. प्रकृत्या नियतत्वात्. नियत settled or fixed. न कृतकः अकृतकः. The idea is that bravery is innate while insolence can very well be assumed. अश्रान्तम् *adv.* incessantly. किमा...वमति why does the fire-stone give out (*lit.* vomit) heat as if it were insulted? This is a fine and appropriate illustration. As the fierce lustre of the sunstone is really derived from the sun, so the valour of Lava is but derived from his father Râma. This is what is suggested by the poet. आग्नेयग्रावा = अग्न्युत्पादकसूर्यकान्तमणिशिला. The figure in this verse is अर्थान्तरन्यास. Compare भर्तृहरि 'यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकान्तः । तत्तेजस्वी पुरुषः परकृतनिकृतिं कथं सहते ॥'; 'किमपेक्ष्य फलं पयोधरान्ध्वनतः प्रार्थयते मृगाधिपः । प्रकृतिः खलु सा महीयसः सहते नान्यसमुन्नतिं यया ॥' किरातार्जुनीय II. 21. अमर्षः non-endurance *i. e.* jealousy. प्रियवयस्येन नियुक्तं (employed) जृम्भकास्त्रं तेन निष्कम्पं यथा तथा स्तम्भितानि—that were paralysed by the जृम्भक missile so as to be motionless &c. संह्रियताम् let it be withdrawn. निर्व्यापाराणि च तानि अत एव विलक्षितानि that cannot exert themselves and hence are dismayed (or ashamed). 'विलक्षो विस्मयान्विते' इत्यमरः. सान्त्वय बलानि—This is a fine device used by the poet to send away चन्द्रकेतु and leave राम and लव alone. प्रणिधानं concentration. नाटयति represents on the stage. रहस्येन सह सरहस्यौ प्रयोगसंहारौ येषाम्—the discharge and withdrawal of which are accompanied (*i. e.* are effected) by charms. आम्नायवन्ति have a tradition *i. e.* are handed down from teacher to pupil. Verse 15. This occurs in the first Act. Vide notes p. 18. एतेषां (अस्त्राणां) मन्त्राः तेषां पारायणं (complete study) तस्य

उपनिषत् (रहस्यं) ताम्—the secret of the thorough understanding of the *mantras* relating to these (weapons). सहस्रात् परा: परः-सहस्राः संवत्सराः तान् अन्तेवासी तस्मै to him who was his pupil for more than a thousand years. गुरु...क्रमः this is the successive order of teachers in former times. When we take the reading of N given in the footnote the word अधिक seems superfluous. परिचर्या सेवा तस्यां निरतः (devoted). कुतः from what teacher? स्वतःप्रकाशानि they manifested themselves. प्रकृष्टं पुण्यं तस्य परिपाकः उपादानं (कारणं) यस्य—the cause of which is the ripening of a great degree of holy merit. Compare 'युष्मत्प्रसादोपादान एवैष महिमा' (text p. 42). द्विवचनं—this refers to the word आवयोः in Lava's speech. दाण्डायन-the same pupil of वाल्मीकि who appears in the विष्कम्भक to the 4th Act. He seems to have been the chief among the pupils of वाल्मीकि. **Verse 16.** नरेन्द्र refers to राम. किमात्थ...तथेति—do you say that it is so? We are to suppose that the person addressed is behind the scenes. अधिराजशब्दः the title of sovereign lord. शस्त्राणि एव शिखिनः अस्रयः. He means that he is powerful enough to vanquish even the mightiest sovereign in the world. **Verse 17.** इन्द्रमणिवत् मेचका नीला छविः कान्तिः यस्य—whose complexion is dark-blue like that of sapphire. बद्धाः पुलकाः यस्मिन्. नवः नीलः नीरधरः मेघः तस्य धीरं गर्जितं तस्य क्षणे बद्धाः कुड्मलाः यस्मिन् सः °कुड्मलः कदम्बः तस्य इव डम्बरः (शोभा) यस्य—that (I) resemble the *Kadamba* tree that puts forth buds the moment there is the deep thunder of a fresh blue cloud. The रोमाञ्च is compared to the buds of the कदम्ब tree. For the budding of the कदम्ब tree, see Act III. 42 and notes thereon. We may also take क्षण in the sense of 'festival' and dissolve °गर्जितमेव क्षणः तेन बद्धाः But this is not so good as the first explanation. This verse is a fine example of भवभूति's skill in making the sound seem to be an echo to the sense. भरताश्रमात्—see text p. 102.

P. 131. साकूत...स्फालयन् twanging his bow with a meaning look, with joy and courage. **Verse 18.** The principal sentence is यदि आदित्यैर्नृपतिभिः विग्रहः (स्यात्) ततः एतत् मम धनुः धन्यम्—If I can fight with kings of the solar race, then fortunate is my bow. °दक्षिणैः, °भिः are adjectives of नृपतिभिः. भगवतः वैवस्वतात् मनोः आ दत्ता...दक्षिणैः—who, from the time of the revered Manu, the son of Vivasvat (the sun), gave the boon of safety to Indra. अभयमेव दक्षिणा अभयदक्षिणा, इन्द्रस्य अभयदक्षिणा इन्द्रा...दक्षिणा, दत्ता °दक्षिणा यैः. आ मनोः—आ (meaning 'up to') is a कर्मप्रवचनीय in the sense of मर्यादा and अभिविधि and governs a noun in the ablative. 'आङ् मर्यादाव-चने' पा. 1. 4. 89 (आङ् मर्यादायामुक्तसंज्ञः स्यात् । वचनग्रहणादभिविधावपि । सि.

कौ.। विना तेनेति मर्यादा। सह तेनेति अभिविधिः। तत्त्वबोधिनी।) and 'पञ्चम्यपाङ्परिभिः' पा. 2. 3. 10 (एतैः कर्मप्रवचनीययोगे पञ्चमी स्यात्। आ मुक्तेः संसारः। सि. कौ.). वैवस्वतमनु—*Vide* notes p. 81. Ancient legends narrate that the kings of the solar race such as दशरथ helped Indra against demons. मन्थरा says to कैकेयी ' पुरा देवासुरे युद्धे सह राजर्षिभिः पतिः। अगच्छत्त्वामुपादाय देवराजस्य साह्यकृत्॥' अयोध्याकाण्ड 9. 11.आदित्यैः—अदितेः अयम् आदित्यः (अदिति + affix ण्य) according to 'दित्यदित्यादित्यपत्युत्तरपदाण्ण्यः' पा. 4. 1.85. दीपितः निजः क्षत्रप्रतापः एव अग्निः यैः—who set the fire of their martial valour ablaze. दीप्त...ज्यं (*adj.* of धनुः)—दीप्तानां अस्त्राणां स्फुरन्त्यः उग्राः दीधितयः तासां शिखाभिः (अग्रैः) नीराजिता ज्या यस्य—the string of which has the end of the flames of the flashing and hot rays of the glowing missiles waved round it. नीराजित (Mark the Marathi नीरांजन)—past pass. p. of राज् causal with निस्—to perform the ceremony called नीराजन; to illuminate. नीराजनम् waving lights before an idol as an act of adoration; also a kind of religious ceremony performed by kings or generals in the month of आश्विन before taking the field. क्षीरस्वामी derives नीराजन as 'नीरस्य शान्त्युदकस्याञ्जनं क्षेपोऽत्र नीराजनं, मन्त्रोक्त्या वाहनायुधादेर्निःशेषेण राजनं वात्र'. It will be noticed that G. takes ततः to mean विस्तृतः. ततः must then be connected with विग्रहः, which is bad, as the words धन्यं ममैतत् intervene which are to be construed with धनुः. विकटम् *adv.* proudly. **Verse 19.** तृणीकृतः जगत्त्रयसत्त्वसारः येन—which looks with contempt (*lit.* treats as grass) upon the essence of the power of the three worlds. धीरो...धरित्रीम् his gait which is firm and proud as it were bends the earth. धीरा चासौ उद्धता च. गुरुता weight. This is quoted in दशरूपक (II. 11) under विलास. यत्किंचिदेतत्—it is insignificant. स्निह्यत्यावयोः—Verbs having the sense of 'affection', 'hatred' govern the locative of the person to whom the feeling is shown. उत्कण्ठते...कर्षस्य is eager for your presence. उत्कण्ठते is a demoninative verb from उत्कण्ठ and governs the dative or genitive of the object desired. संनिकर्षः contact. गोपायिता protector. आशंसनीयं पुण्यं दर्शनं यस्य whose holy sight is to be wished for. उपगन्तव्यः is to be approached. संप्रधारयामि I do not understand. गुरुः elderly person. उपसदनेन=उपगमनेन. सख्येन... तिष्ठते treats me as a friend (*lit.* appoaches or honours me with friendship). For the आत्मनेपद, *vide* notes p. 8. तेन...राजर्षिः therefore, on account of that relation (of mine) to him (*i. e.* चन्द्रकेतु), this royal sage is a father (to us) in duty (by courtesy). राम, being as a father to चन्द्रकेतु who looks upon लव as his friend, is like a father to both कुश and लव. The

spectators must have been very much amused by this speech, for लव looks upon राम as his धर्मतात when he was really his तात. संप्र...प्रश्रयः humility, though towards a क्षत्रिय, is not in this case censurable. To bow down before a क्षत्रिय was to acknowledge his superiority in arms. This कुश could not bring himself to do. But to respect him as a father did not cast any slur upon his martial spirit. आकारः अनुभावः गाम्भीर्यं च तैः सम्भाव्यमानः विविधानां लोकोत्तराणां सुचरितानां अतिशयः यस्य—the excess of whose various extraordinary deeds was to be gathered from his form, majesty and serenity. **Verse 20.** प्रासादिकं रूपम्—a form full of serenity. स्थाने...वृतत् It is but proper that the poet of the Râmâyaṇa transformed the goddess of speech (as a poem with reference to राम). व्यवीवृतत् causal aorist of वृत् with वि. This is the best reading. The word विवर्त is derived from वृत् with वि and we have seen that the poet calls रामायण the विवर्त of शब्दब्रह्म (text p. 36). N. reads अवीवृधत् (causal Aorist of वृध्), which means 'increased'. The reading अवीवृतत् (though from the root वृत्) would mean 'brought into existence,' which is bad here.

P. 133. Verse 21. अमृतेन (जलेन) आध्मातः जीमूतः (मेघः) तद्वत् स्निग्धं संहननं (वपुः) यस्य— whose body is glossy like the cloud full of water. 'अम्बु च घृतामृते' इत्यमरः. 'गात्रं वपुः संहननम्' इत्यमरः. The reading ०सिंहसंहननस्य is not bad. It means 'having a body like that of the lion'. 'वराङ्गरूपोपेतो यः सिंहसंहननो हि सः' इत्यमरः. परिष्वङ्गाय उत्कण्ठते—*vide* notes above on उत्कण्ठते. अयं जनः this person *i. e.* I. The first half occurs in महावीर० II. 46. किम... दारकः is this boy my child? **Verse 22.** This verse constitutes the reason why Râma asks 'किमपत्यमयं दारकः.' The principal sentence is in the fourth line यत् श्लेषे अमृतरसस्रोतसा सिञ्चतीव since he bathes my limbs at (the time of) embrace with a stream of nectareous juice. अङ्गा...देहसारः he is as if the very essence of my body due to my affection, flowing from each limb. It would be better to read निजः स्नेहजः. N. reads 'निजो देहजः स्नेहसारः' which means 'the essence of my affection produced from the body'. This is not good. The words अङ्गादङ्गात् सृतः show that we require देहसारः and not स्नेहसारः. Compare the Rik verse 'अङ्गादङ्गात्संभवसि हृदयादधिजायसे। आत्मा वै पुत्रनामासि स जीव शरदः शतम् ॥' quoted in the निरुक्त (chap. III). चेतनाधातुरेकः the one ingredient (of me) *viz.* consciousness (of life). He means:—I am compact of various elements. He is as if my soul itself that has gone out of me and stands

outside, the other elements such as the blood and bones remaining within me. The reading ०धातुरेव is not bad. It virtually comes to the same thing. सान्द्रः (घनः) आनन्दः तेन क्षुभितं हृदयं तस्य प्रस्रवेन इव सृष्टः as if sprung from the exudation of my heart that is agitated by intense delight. N. reads गाढाश्लेषः &c. as in the footnote, which means 'he, whom I embrace closely, indicates to me that I am as if sprinkled over with dew (or snow).' गाढः आश्लेषः यस्य. ललाटंतपः beats hot on the brow (*lit.* forehead). ललाटं तपतीति (उपपद समास) according to 'असूर्यललाटयोर्दृशितपोः' पा. ३. 2. 36 (असूर्यंपश्या राजदाराः । ललाटंतपः सूर्यः । सि॰ कौ॰) and a nasal is inserted after ललाट in accordance with 'अरुर्द्विषदजन्तस्य मुम्' पा. 6. 3. 67 (अरुषो द्विषतोऽजन्तस्य च मुमागमः स्यात्खिदन्ते परे । सि॰ कौ॰). वृक्षस्य छाया वृक्षछायम्—छाया becomes छाय as the last member of a तत्पुरुष when thick shade is intended. 'छाया बाहुल्ये' पा. 2. 4. 22 (छायान्तस्तत्पुरुषो नपुंसकं स्यात्पूर्वपदार्थबाहुल्ये). **Verse 23.** प्रश्रययोगेऽपि although there is modesty in them. स्थिति standing, posture. साम्राज्यं शंसन्ति सूचयन्ति इति that indicate universal sovereignty (in future). भावाः = क्रियाः actions, movements. राम first felt ecstatic at the sight of लव and कुश and now he notices characteristics of sovereignty about them. Later on he observes several other marks that lead him to suspect that they were his sons, the last and most decisive being the possession of जृम्भकास्त्र. 'भावः सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु' इत्यमरः.

P. 134. Verse 24. वपुषा अवियुताश्च ते सिद्धाश्च. कलायां कलायामिति प्रतिकलं, कमनीयां मनोहराम्. वपु...क्लेदयन्ति the graces of their beauty, which are inseparable from their body and innate, present (or unfold) a complexion that is charming in each part (or at each moment). वीर० take वपुः as an object of उत्क्लेदयन्ति. This makes the construction more difficult as there is another object कान्तिम्. Some read ०अविहितसिद्धाः which means 'not made (*i. e.* not artificial) and natural.' प्रति...नीयम् *adv.* in such a way as to be charming in each part. The reading of V 'प्रतिजन०' is probably a mere guess. If we read कान्तिमत्केतयन्ति, we must take वपुः as the object of केतयन्ति and कान्तिमत् as qualifying वपुः. केतयन्ति—Indicate; or 'adorn.' अमलिन...माकरन्दाः just as the rays of the moon unfold the spotless moon or as the drops of honey the fully expanded lotus. Connect यथा वा with the following line. मकरन्दस्य इमे माकरन्दाः. Most editions read रत्नं रश्मयस्ते मनोज्ञाः—just as those charming rays unfold the jewel. This is not so good as the text. छाया = कान्ति. **Verse 25.** कठोरः (full

grown) पारावतः तस्य कण्ठः तद्वत् मेचकं नीलं (*adj.* of वपुः). Supply अस्ति after वपुः. वृषस्य स्कन्धः इव सुबन्धुरौ अंसौ यस्य—the shoulders of which are well-developed like the neck of a bull. 'बन्धुरं तून्नतानतम्' इत्यमरः. बन्धुर *adj.* what is muscular or well developed. Compare 'व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः' रघु० I. क may optionally be added to almost all बहुव्रीहि compounds. N. reads वपु...रांसयोः, which must be taken with अनयोः above. Some read वपुर्वृषस्कन्धमबन्धुरांसकम्, which involves tautology. प्रसन्न...वीक्षितम् their look is as steady as that of a pleased lion. मङ्गले साधुः मङ्गल्यः मृदङ्गः तस्येव मांसलः (deep). न...कृतिः not only does their form resemble mine (but also that of सीता). **Verse 26.** तच्च...रूपम् those various points of resemblance. अनुरूप *adj.* similar; *n.* resemblance. नैपुणेन उन्नेयम् to be inferred by cleverness. निपुणस्य भावः नैपुणम्. ननु indeed. पुनरिव—he says so because he had abandoned सीता twelve years before and because he supposed her to be dead. गोचरीभूतमक्ष्णोः has come within the range of my eyes. This is the predicate of आस्यम्. अभिनवं शतपत्रं (कमलं) तद्वत् श्रीमत् (शोभावत्)—this qualifies आस्यम्. 'सहस्रपत्रं कमलं शतपत्रं कुशेशयम्' इत्यमरः. **Verse 27.** Separate सुन्दरा इयं (ओष्ठमुद्रा). शुक्लाः (white) अच्छाः (clear) दन्ताः तेषां छविः (कान्तिः) तया सुन्दरा ओष्ठमुद्रा the shape (*lit.* cover, seal) of the lips. स...पाशः (they have) the same fascinating ears (as those of सीता). पाश at the end of compounds expresses 'beauty' or 'collection'; कर्णपाशः, केशपाशः; प्रशस्तः कर्णः कर्णपाशः. नेत्रे...रक्तनीले although their eyes are red and blue (while those of सीता were not so). Being warriors their eyes were red. वीर० explains 'अनयोः रक्ते सीताया नीले एव.' But this does not seem right. As in the case of the other adjectives रक्तनीले must refer to the boys only. सैभा...एव still the beauty is the same (as that of the eyes of सीता). प्राचेतसेन अध्युषितं (inhabited). वयः age (*i. e.* 12 years). यदपि...मृशामि as to the fact that the missiles have manifested themselves to them, I ponder over it (I cannot explain it). अपि...स्यात् Is it possible that the permission (to pass to the offspring) which I gave to the missiles at the time of viewing the picture has taken effect (*lit.* has manifested itself)? See for this incident text p. 12. प्रसक्तं भवं प्रासङ्गिकम्. असांप्रदायिकानि passing without instruction (from a teacher). अयं .. स्रम्भयते—this sentence is variously read. The reading adopted in the text is the best. अयं—स्रम्भयते this excess of the happiness of my heart gives assurance to my soul that is floating (upon doubts). विस्रम्भयते makes one confident. He means:—my soul is puzzled as to whether these boys are my

sons. But one fact is quite clear. In their presence my heart feels blessed; and that assures me that they must be my sons. The reading of N. hardly yields any sense. विस्मये संप्लवमानः सुखदुःखयोः अतिशयः यस्य that has an excess of pleasure and grief floating on (*i. e.* mixed with) wonder. विप्रलम्भः delusion. This seems unconnected with what follows. यमा...वादः that they are twins very greatly coincides with (what was felt by) myself. आत्मना संवादः (agreeing with, coincidence). भूयिष्ठं... आसीत् I very often felt that the foetus of the queen (सीता) was made up of two parts. G. seems to have read with N 'जीवद्द्वयापत्यचिह्नो हि देव्याः' &c. सास्रम् with tears. **Verse 28.** पुरा...चिते formerly when affection (between us) had taken deep root and had grown with the growth of our familiarity. रहो...दृशः—connect this with गर्भग्रन्थिः—of her who, though in a confidential mood being in privacy, had eyes dull (*i. e.* half-closed) owing to natural bashfulness. सहजा लज्जा तया जडा दृक् यस्याः सा °दृक् तस्याः. करतलेन परामर्शः तस्य कलया (विद्यया, चातुर्येण) by my skill in feeling with the palm of my hand. तदनु after that. दिवसैः... तया by her (it was known) after some days. **Verse 29.** Construe जगन्मङ्गलं वः आननं °सिक्तस्य पुण्डरीकस्य चारुतां बाष्पवर्षेण नीतम्. अवश्यायेन अवसिक्तस्य sprinkled with dew. 'अवश्यायस्तु नीहारस्तुषारस्तुहिनं हिमम्' इत्यमरः. **Verse 30.** किमिव...पतेः what possibly is not painful to the lord of Raghu's race? This means that everything is painful. This shows that the boys had been kept in the dark as to their relationship with राम and सीता. The whole mystery is unravelled in the seventh Act. तावान् of that sort *i. e.* so great. अनधिगतं रामायणं येन. तटस्थ आलापः their talk is indifferent *i. e.* they speak of सीतादेवी and do not call her their mother. मुग्ध foolish. को...विकारः what means this thy sudden and excited feeling? पारिप्लवः = चञ्चलः. N reads संप्लवाधिकारः which वीर° explains as 'प्लुतगमनान्वयः दुर्लभविषयमनोरथायासः'. निर्भिन्नः हृदयस्य आवेगः यस्य the excitement of whose heart has broken out *i. e.* has manifested itself. भवतु...यामि well, I shall change the topic. अन्तरयामि is a denominative verb from अन्तर. वाल्मीकेः...वंशस्य the flow (*lit.* oozing) of the genius of Vâlmiki, which is a panegyric of the solar race. आवृत्तः *lit.* turned round *i. e.* studied. स्मृतिप्रत्युपस्थितौ that strike my memory; that I remember just now. It is to be noted that भवभूति does not say बालकाण्ड but simply बालचरितं. वत्सौ is vocative. **Verse 31-32.** For प्रियभावः &c. N reads गुणै रूपगुणैश्चापि प्रीतिर्भूयोऽप्यवर्धत रूपगुणैः the qualities of her form (*i. e.* external charms). हृदयं...परस्परम् but

their hearts alone knew their mutual affection. These verses do not occur in the extant edition of the Râmâyaṇa exactly as they are given here. Probably भवभूति did not mean to quote the very words but only the substance. In the बालकाण्ड we find the following 'प्रिया तु सीता रामस्य दाराः पितृकृता इति । गुणाद्रूपगुणाच्चापि प्रीतिर्भूयोऽभिवर्धते ॥ तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते । अन्तर्गतमपि व्यक्तमाख्याति हृदयं हृदा ॥' बालकाण्ड chap. 77. 26–27. हृदयमर्मणि उद्घातः प्रहारः. निरन्वयः (निर्गतः अन्वयः यस्मात्) विपर्यासः तेन विरसा वृत्तिः येषाम्—that are painful (*lit.* tasteless) on account of sudden changes (reverses). निरन्वय *lit.* unconnected *i. e.* sudden. विप्रलम्भे (वियोगे) पर्यवस्यन्ति इति ०पर्यवसायिनः that end in separation. तापयन्ति ...वृत्तान्ताः worldly affairs torment (a person). He means that in the world all goes on well for a time; then there is a sudden reverse of fortune; and separation from beloved persons follows. This causes great torment. The idea is similar to the one contained in Act. IV verse 15. The reading of N. is not easy to explain. तावकाः refers to सीता. निरन्वयविपर्यासेन विप्रलम्भे स्मृतौ च पर्यवस्यन्ति इति—that end in separation and remembrance on account of sudden reverses. Sudden reverses of fate leave us nothing but the memory of that happiness which we once enjoyed.

P. 138. Verse 33. नास्ति अतिशयः यस्य स निरतिशयः विस्रम्भः तेन बहुलः abounding in excessive confidence. Supply क गतः after आनन्दः &c. गहनाः कौतुकरसाः where are those intense admiration and delight? We may also explain रस as 'longing'. सुखे... हृदयं›—the idea is the same as that in 'अद्वैतं सुखदुःखयोः'. तथाप्ये... रमति ...ill this life throbs and the wretched one does not perish. Verse 34. ति... ...वयन् I have been put in mind of that very time which is painful to remember and which is capable of simultaneously bringing before me thousands of the qualities of my beloved. राम means that he is made to remember the happy days passed in the company of सीता who possessed numerous good qualities. 'दक्षे तु चतुरपेशलपटवः' इत्यमरः. पेशल also means 'soft, delicate.' Some read क्रमोन्मीलन० which is not good. It is better to say that all the qualities of सीता crowd themselves in Râma's memory and make his loss appear the heavier. The reading दुस्सहः is bad. Those *happy days* are *not unbearable*, but it is the remembrance that is unbearable. Verse 35. यदा and यत्र are to be connected with the word कालः in the preceding verse. Construe यदा कतिपयैः अहोभिः

किंचित्किंचित्कृतपदं मृगदृशः तव स्तनमुकुलं ईषद्विस्तारि आसीत्. कृतं पदं येन— that had established themselves *i. e.* made their appearance. स्तनः मुकुलं इव. वयः स्नेहः आकूतं च तेषां व्यतिकरः तेन घनः. प्रगल्भः व्यापारः यस्य. वय...वपुषि at which time love, being intense on account of the combination (व्यतिकरः) of youth, affection and emotion, displayed itself boldly in the mind, but was mild in its operation on the body. The idea is:—at that time the minds of both of us were full of the ardent passion of youth, but on account of the restraint expected from young persons, outwardly we showed very few signs of the inner passion raging in us. मन्द...विहारे at the time of sporting in the river मन्दाकिनी in the forest of चित्रकूट. As to the location of चित्रकूट, *vide* notes p. 26. As चित्रकूट was about ten kros'as from प्रयाग, मन्दाकिनी does not seem to be the Ganges, but some small river near चित्रकूट. 'अथ शैलाद्विनिष्क्रम्य मैथिलीं कोशलेश्वरः । अदर्शयच्छुभजलां रम्यां मन्दाकिनीं नदीम् ॥' अयोध्याकाण्ड 95. 1. Further on मन्दाकिनी is called गिरिनिम्नगा. 'तां तदा दर्शयित्वा तु मैथिलीं गिरिनिम्नगाम् । निषसाद गिरिप्रस्थे सीतां मांसेन छन्दयन् ॥' अयोध्या 96. 1. **Verse 36.** विन्यस्तः placed. शिलापट्टः slab of stone. यस्य अभितः round about which. We expect rather यमभितः according to the वार्तिक 'अभितः—परितःसमयानिकषाहाप्रतियोगेऽपि' on पा. I. 4. 48. केसरः = बकुलवृक्षः. N. reads आयतः for अग्रतः which means 'long.' This verse does not occur in the अयोध्याकाण्ड, where Râma's stay on the चित्रकूट is described. वीर० says 'अयं श्लोको रामायणलेखकैः प्रभ्रंशित इति वदन्ति.' सलज्ज...करुणन्—see com. for the propriety of the words used here. अति...चरः boys are very simple and especially those that dwell in a forest सरसि...प्रदेशस्य—the genitive is used according to 'अधीगर्थदयेशां कर्मणि' पा. II. 3. 52—verbs meaning 'to remember' and the verbs दय् and ईश् govern the genitive of the object. तत्स...क्षिणः that witnessed the excess of our confidences at that time. **Verse 37.** The principal sentence is (तव) मुखं (मया) उत्प्रेक्ष्यते I now call up before my mind your face. श्रमा...भवत् (separate word)—this is an *adj.* of मुखम्—becoming cool in consequence of perspiration. वीर० explains 'सुरतकालजस्वेदसलिलेन शीतलीभवत्.' प्रसृतः मन्दः मन्दाकिनीमरुत् तेन तरलिताः अलकाः चूर्णकुन्तलाः तैः आकुला ललाटचन्द्रस्य (ललाटं चन्द्र इव) द्युतिः यस्मिन्—*adj.* of (मुखम्)—the beauty of the moon-like forehead of which was somewhat disturbed by the hair put in motion by the gentle breezes wafted from the Mandâkini. मन्दाकिनी is the river mentioned above. कुङ्कुमेन (saffron) कलङ्कितौ (कलङ्कः सञ्जातः अनयोः); न ०कलङ्कितौ अकुङ्कुमकलङ्कितौ अत एव उज्ज्वलौ कपोलौ यस्य

(*adj.* of मुखम्). कलङ्कितं smeared. Being in a forest, she had no saffron to apply to her cheeks, which therefore shone with their natural brilliance. निराभरणश्चासौ सुन्दरश्च श्रवणपाशः तेन मुग्धम्. निराभरण—without ornaments (as she had come to a forest).

P. 140. स्तम्भितः paralysed. **Verse 38.** चिरं...जनः It is not that a beloved person does not give comfort even in travel, (the beloved person) being as if created and placed in front by one's long brooding over him. The idea is:—when a man goes far away from those that are dearest to him, he constantly thinks of them and thus those persons, though really absent, are as if ever present about him. But this is not the case when they are snatched away by death. Then the whole world becomes a void. न खलु न करोति—this means करोत्येव. For the two negatives, *vide* notes p. 102. कलत्रस्य भार्यायाः व्युपरमे नाशे. The reading विकल्पव्युपरमे is very good. When the mental vision of one dear to us vanishes the world is an empty wilderness. कुकूलानां...इव after that the heart is as it were boiled in a heap of chaff. The fire of chaff burns slowly yet intensely. He means that the agony is prolonged and does not put a quick end to life. कुकूलः—लम् chaff or fire of chaff 'कुकूलं शङ्कुभिः कीर्णे श्वभ्रे ना तु तुषानले' इत्यमरः **Verse 39.** शिशुकलहम्—quarrel of the boys (लव and चन्द्रकेतु). जरा...तया—these are the two causes why they take time in coming on the scene. विदूरः आश्रमः यस्मात् (तद्रणाङ्गणं) तस्य भावः ०श्रमता तया—because the hermitage is far (from the battlefield). त्वरितं मनः येषाम्. चिरेणा...जटाः they are coming after a long time, anxious in mind, yet slow from fatigue. N reads विश्लथजटाः for श्रमजटाः, which means 'whose matted hair has become loose.' The reading in the text is obviously better. **Verse 40.** In the first two lines, the main clause is वसिष्ठादिभिः जुष्टे ०महे तातयोः तत् सङ्गतं दृष्ट्वा after having seen that meeting of our parents (दशरथ and जनक) at the festival which was attended by वसिष्ठ and others. सम्बन्ध...मुदितैः that were delighted by the desirableness of the connection (between the families of दशरथ and जनक). जुष्ट=सेविते. अपत्य...महे in the festival of the auspicious marriage of their children. महावैशसे वृत्ते सति. ईदृशं अत्यन्तदुःखितं (सीतापरित्यागेन) पितृसखं (जनकं) पश्यन् ईदृशः (सीतापरित्यागपातकी) अद्य किं सहसधा न दीर्यें. वृत्ते...शसे when the great slaughter (*viz.* abandonment of सीता) has taken place. अथवा... दुष्करम् or what is difficult for Râma to do? He means:—one would expect that, in such circumstances, Râma's heart would

be torn to pieces. But that has not occurred, as I have such an adamantine heart that I am capable of doing anything (enduring even such a harrowing spectacle). **Verse 41.** अनुभावः एवानुभावमात्रं तस्मिन् समवस्थिता श्रीः यस्य whose (former) beauty remains only in his majestic mien. This means that on account of his sorrow for twelve years, Râma had lost all his handsomeness. सहसैव—they saw Râma much changed after twelve years and the contrast struck them most. प्रथमं प्रमूढः जनकः तस्य प्रबोधनात् after restoring to consciousness Janaka who fainted first. विधुराः being helpless; distressed. जनक fainted first because the sad face of राम brought home to him how Râma did not deserve the resentful words he had uttered a short time before (*viz.* क्रोधस्य ज्वलितुं धगित्यवसरश्चापेन शापेन वा). The reading समुपस्थित is not so good as समवस्थित. N. reads प्रथमप्रबुद्धजनकप्रबोधिताः which वीर० explains as 'प्रथमप्रबुद्धेन कौसल्याद्यपेक्षया पूर्वोत्पन्नप्रत्यभिज्ञापकेन जनकेन प्रबोधिताः प्रत्यभिज्ञापिताः मातरः.' But this is not good, as it seems difficult to believe that जनक recognized Râma sooner than his own mother. **Verse 42.**—*Vide* I. 51 for the first half. यावत्संभावयामि let me first go and pay my respects. कुमारयोः प्रत्यभिज्ञानं यस्मिन्. This is a significant name given to this Act. In this Act several circumstances press themselves upon Râma's notice making him almost believe that Kus'a and Lava were his sons. But it is to be noted that the recognition is not yet complete. It is in the 7th Act that it will be complete, when वाल्मीकि will hand over the boys to Râma as his. This Act a..l the 7th deserve to be compared with the 7th Act of the शाकुन्तल.

Act VII.

The scene of this Act as that of the last three is laid in the neighbourhood of the hermitage of Vâlmîki. The events narrated in this Act occurred immediately after those in the 6th. The poet resorts to the device of presenting a drama within a drama. The poet makes us believe that a drama written by Vâlmîki himself was performed before Râma in the presence of the citizens of Ayodhyâ and the denizens of the three worlds. This device is resorted to for the purpose of convincing the subjects of Sîtâ's chastity and of the wantonness of the scandal spread among them about Sîtâ. The Act closes with the happy reunion of Râma, Sîtâ and their two sons, Kus'a and Lava.

P. 142. ब्रह्म (ब्राह्मणाः) च क्षत्रं (क्षत्रियाः) च पौराश्च जानपदाश्च तैः सह स…जानपदाः (बहुव्रीहि). देवाश्च असुराश्च, तिरश्चां (पशूनां) उरगाणां (सर्पाणां) च ये नायकाः (मुख्याः) तेषां निकायश्च (समाजः) तैः सह (बहुव्रीहि) *adj.* of भूतग्रामः. तिर्यच् *m.* lower animal. उरगः a serpent. Serpents are said to dwell in Pâtâla. निकायः—'पशूनां समजोऽन्येषां समाजोऽथ सधर्मिणाम् । स्यान्निकायः' इत्यमरः. भूत…धापितः the world of beings has been caused to be present by his power. ग्रामः—a collection. आर्येण—this refers to राम. अप्सरोभिः &c. *vide* text p. 101, where we are told that Vâlmiki wrote a portion of Râma's life and sent it to Bharata for being represented on the stage. आतोद्यस्थानम्—the theatre (*lit.* place of musical instruments). G. explains why the theatre was situated on the bank of the Ganges. वीर० also says 'सीताया गङ्गाया जलादुद्गमनसौकर्याय गङ्गातीरस्य रङ्गत्वकल्पनम्.' आतोद्यम् a musical instrument. समाजसंनिवेशः *seating of the audience.* इति—*this is to be connected* with आदिष्टश्चाहमार्येण above. समुचिते स्थाने संनिवेशः (seating, placing). अयं—is to be connected with आर्यः in the following verse. **Verse 1.** राज्यमेव आश्रमः तस्मिन् निवासः. प्राप्तं कष्टं (क्लेशास्पदं) मुनेः व्रतं येन. राज्या…व्रतः who, though a king, observes the harsh course of life of an ascetic. Râma did not revel in pleasures as many kings do and he did not remarry though his wife was believed to be dead. वाल्मीकिगौरवात् from his regard for वाल्मीकि. अपि…प्राश्निकाः are the judges in the theatre properly seated ? प्राश्निकः means 'a judge, one who is to discuss the merits and demerits of a performance'. *Vide* नाट्यशास्त्र 27. 47–50 for their qualifications. They were to recommend good actors for rewards from the king. प्रश्नमर्हन्ति इति प्राश्निकः according to 'तदर्हति' पा. 5. 1. 63. प्राश्निकs *may also* be persons who on account of their rank or high literary attainments were specially provided with seats on the stage. वीर० explains 'रङ्गस्य नाट्यस्थानस्य सामाजिकाः । रङ्गस्थले राज्ञा सह द्रष्टार इत्यर्थः । प्रश्नं ज्ञातव्यार्थजिज्ञासामर्हन्तीति प्राश्निकाः । तदर्हाधिकारीयठञ् । समस्तशास्त्रनिष्णातहृदया इति भावः.' कुमार…यितव्यो should be given the same respect as that shown to prince चन्द्रकेतु. प्रतिपत्तिः honour. The reading स्थानप्रतिपत्ति would mean 'a seat of honour'. प्रभु…कृतम् I have already done so as I understood your Majesty's affection (for them). प्रभोः (रामस्य) स्नेहः (कुशलवविषयः) तस्य प्रत्ययात्. प्रत्ययः understanding ; it may also mean 'confidence' relying upon'. आस्तीर्ण राजासनम् this is the royal seat covered over (with a carpet &c.). The usual सिंहासन was not brought there ; but a special seat with a carpet was reserved. G.

criticizes the poet for these words. वीर०, however, defends the poet 'तस्मादिदं चास्तीर्णं राजासनं सिंहासनस्यास्तीर्णासंभवेऽपि अन्यत्तद्योग्यमासनमास्तीर्णमिति मन्तव्यम्। कृत्स्न एव सदेवासुरेति महेन्द्रादीनामपि तत्र संनिधापितत्वोक्त्या तदेकरूप्याय सिंहासनातिरेकेणास्तीर्णार्हासनस्यैव युक्तत्वात्। एतेनात्र कवेः प्रमादवचनं प्रत्युक्तम्।'. प्रस्तूयतां begin. Henceforward we have the गर्भनाटक (drama in a drama).

P. 144. सूत्रधारः—This is not the सूत्रधार of the original drama, but of the गर्भनाटक composed by Vâlmîki that was represented before Râma. A गर्भाङ्क is defined by साहित्यदर्पण (VI) as 'अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान्। अङ्कोपरः स गर्भाङ्कः सबीजः फलवानपि ॥'. भूतार्थं वदति इति—one who speaks the truth (*lit.* things as they happened). आज्ञापयति—because he was a mighty sage. इदम् is to be connected with किंचिदुपनिबद्धं. वचनं अमृतमिव. करुणाद्भुतौ रसौ यस्मिन्. किंचिद् something. उपनिबद्धम् composed. तत्र...धातव्यम् you should listen to it attentively on account of the importance of the matter. The reading काव्यगौरवात् means 'out of regard for the poem'. It is to be noted that the गर्भनाटक was composed by भवभूति himself and is represented in the drama as if it was composed by वाल्मीकि. This suggests that भवभूति is as great a poet as वाल्मीकि. एतदुक्तं भवति—this is what is said. राम explains what the words of the stage-manager virtually amount to. साक्षात्कृतः धर्मः यैः that have an intuitive perception of धर्म (religious duties). धर्म becomes धर्मन् at the end of a बहुव्रीहि compound 'धर्मादनिच्केवलात्' पा. 5. 4. 124. These words are a reminiscence of the following from the निरुक्त 'साक्षात्कृतधर्माण ऋषयो बभूवुस्तेऽवरेभ्योऽसाक्षात्कृतधर्मभ्य उपदेशेन मन्त्रान् संप्रादुः' (chap. I.). अमृतम्भराणि—(अमृतं बिभ्रति इति) that bear (possess) nectar (*i. e.* delightful truth). This word seems to be a paraphrase of the word वचनामृतं used in the speech of the सूत्रधार. The word is formed on the analogy of ऋतंभरा which occurs in the महावीरचरित (Act III) and in the योगसूत्र. G says that the poet commits a mistake in using the word, as it is against पाणिनि, who allows such forms as अमृतंभर only in the sense of संज्ञा (a proper noun). 'संज्ञायां भृतॄवृजिधारिसहितपिदमाः' पा. 3. 2. 46. परोरजांसि—*Vide* notes p. 128. प्रज्ञानानि correct intuitions. न...हन्यन्ते never prove false (*lit.* are never defeated). इति For this reason. अन...नीयानि they should not be doubted. हता आशा यस्याः all whose hopes are gone, hopeless. The reading हताशाः श्वापदाः is not so good. The beasts may be said to be हताश, as she will not allow herself to

be devoured by them, or हताश simply means 'wretched'. कष्टं... किमपि *alas! alas! this is something quite different (from what I had expected).* प्रस्तावना—here ends the प्रस्तावना of the गर्भनाटक. *Vide* the quotation from the साहित्यदर्पण above. लक्ष्मणमवेक्षस्व (at least) have regard for लक्ष्मण. The meaning is:—I abandoned you without any just cause. Hence it is natural that you may not care for me. But have regard for लक्ष्मण who will be extremely grieved at your death and who did so much for you in our exile in the Daṇḍakâ forest. Some read क्षणमवेक्षस्व (wait for a moment); but this seems to be a conjectural reading. राम forgets for a moment that it was a drama that was being acted before him. He fancies that the event was happening just then. दैवदुर्विपाकः evil turn of fate. प्रबन्धार्थः the incidents in the composition. एष...मयः Here am I ready (to behold the drama) hard as adamant. He means that he will not give way to grief, whatever the performance may present to his sight. उत्सङ्गितः (उत्सङ्गे कृतः) एकैकः दारकः याभ्याम्—that had each of them placed a boy on their laps. उत्सङ्गित past p. p. of a denominative verb from उत्सङ्ग. It is to be remembered that besides the two boys कुश and लव that were seated with honour near Râma, there are represented on the stage two infants, one on the lap of each of the two, गङ्गा and पृथ्वी. असं...विशामि I as if am merged in pitchy gloom, unknown before and without cause (*i. e.* sudden). He means that at the pathetic sight his mind becomes dark and cannot comprehend things. अविद्यमानं निबन्धनं (cause or support) यस्मिन्. अन्धं (अन्धयतीति अन्धं पचाद्यच्) च तद् तमश्च अन्धतमसम्, according to 'अवसमन्धेभ्यस्तमसः' पा. 5. 4. 79 (when तमस् is preceded by अव, सम् and अन्ध, अ is added on to it). N. reads 'असंविज्ञातपदनिबन्धने तमसि,' which is not good. It means 'in darkness where I do not know how to plant my foot.'

P. 146. कल्याणः प्ररोहः (sprout, scion) यस्य. The word वंश means 'family' and 'bamboo'. Compare नव इव रघुवंशस्याप्रसिद्धः प्ररोहः (Act V. 3) and notes, p. 145. क्षुभितं बाष्पं तस्य उत्पीडः तेन निर्भरः overwhelmed with a flood of tears that swell up. चारित्रस्य उचितां worthy of your chastity. Some read चारित्रोपचिताम् gathered by (*i. e.* produced by) your chastity. ईदृशी in this wretched plight. अभ्युपपन्ना favoured. करुणोत्तरम् extremely pathetic. N. reads करुणान्तरं which वीर० explains 'एतन्मातापुत्र्योरालिङ्गय मूर्छारूपं करुणान्तरं मद्दुःखातिरिक्तं दुःसहम्.' अत्र...स्नेहेन love for children is triumphant inasmuch as even the all-sustaining (earth) is pained

in this case. The next sentence is full of various readings. सर्वसाधारणः common to all (including even the earth). एषः refers to अपत्यस्नेह. मानसः of the mind, internal. The readings अन्तश्चरः and आन्तरः mean the same thing. मोहग्रन्थिः the knot of infatuation. This means that the minds of worldly people are infatuated by their feelings towards their children and they identify themselves with their offspring. उपप्लवः trouble, what overwhelms. चेतना...प्लवः that overwhelms sentient beings. संसारतन्तुः the thread of worldly life. It is by स्नेह that the world goes on and it is स्नेह that binds together individuals into an orderly society. The reading मूढग्रन्थिः is bad. गूढग्रन्थिः is not quite bad. It means 'an unseen knot.' The reading अनुपप्लवः means 'that cannot be overwhelmed' (अविद्यमानः उपप्लवः यस्य). सीतां प्रसूय (having given birth to सीता)—this constitutes the reason why the earth is overwhelmed by the misfortunes of Sitâ. **Verse 4.** The earth recounts the heavy misfortunes of Sitâ. को...मीष्टे who indeed is able to shut the passages of fate when ready for fruition in the case of a person. पाकः ripening (of good or bad actions). This means that not only cannot the man himself avert his own fate, but that no one else can do so. Some read जन्तुः for जन्तोः. The meaning is practically the same. पिधातुम्—infinitive of धा with अपि, अ being elided according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः'. Compare 'दैवी च सिद्धिरपि लङ्घयितुं न शक्या' मृच्छकटिक; 'यत्पूर्वं विधिना ललाटलिखितं तन्मार्जितुं कः क्षमः' भर्तृहरि; 'भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि। पश्य गच्छत एवास्तं नियतिः केन लङ्घ्यते ॥' काव्यादर्श 2. 117. See मालतीमाधव X. 13 for the latter half of the verse. युक्तमेतत्सर्वम् All this is quite right. This is said rather ironically. न वो रामभद्रस्य (युक्तम्) but what your dear Râma did was not proper. The reading of N. 'युक्तमेतत्सर्वं वो रामभद्रस्य' must be taken as interrogatory; so also 'युक्तमेतद्वा रामभद्रस्य' the reading of K., V. and Gh. **Verse 5.** न...पाणिः no heed was paid to the hand (of सीता) (by राम). पीडितः pressed (at the time of marriage). वीर० has the following curious note 'सामुद्रिकतन्त्रवेत्ता स्वयं रामो मत्सुतापाणिस्थसाध्वीत्वनिश्चायकं रेखाविशेषं दृष्ट्वा निर्दोषेयं चिरानुभवार्हेति सूचनाय दृढं पाणिं गृह्णन्नपि तद्विसस्मारेति । अन्यथा पाणिग्रहणस्य दोषवत्त्वात्त्यागाप्रतिबन्धकत्वादिति मन्तव्यम्.' प्रमाणीकृत is to be understood with each of the nominatives that follow. न अग्निः it is in the presence of fire that the husband takes the oath of not forsaking his wife. अनुवृत्तिः her obedience (to whatever Râma said). सन्ततिः offspring (in her womb at the time when she was abandoned).

P. 146 कस्त...पुत्र what is your husband to you (now that he has abandoned you without any cause)? ईदृशोऽस्मि I am such (a sinner as you imply by your indignant words). शरीर... सारस्य thou art the body of the world. There can be no knowledge in ordinary life without the body, although it is the soul or mind that is possessed of knowledge. असंविदाना इव as if not knowing (the real feelings of राम towards सीता). Verse 6. विततं spread. या...अद्भुतधातु—compare यच्चाद्भुतं कर्म &c. (I. 44). इक्ष्वा...लोकः—compare Act I. 41. तदिति...करोतु therefore in such a difficult condition, what was my son to do? The readings given in the footnote seem to be conjectural. अव्याहतः अन्तः-प्रकाशः येषाम् whose inner light is unimpeded. This means that the minds of deities are conscious of what is passing in the minds of other beings and so भागीरथी had a clear idea of the contending emotions and the difficult postion of Râma when he abandoned सीता. सत्त्वेषु as regards beings. 'द्रव्यासुव्यवसायेषु सत्त्वमस्त्री तु जन्तुषु' इत्यमरः. The meaning निश्चय given by G will not do here. तथा...अलिः here do I fold my hands (to appease your anger towards Râma). Some put these words in the mouth of लक्ष्मण. But that is not proper. The words of पृथिवी that follow (नित्यं प्रसन्नास्मि वः) indicate that something had been done by गङ्गा to appease her. अनुवृत्तः continued. The Ganges had favoured भगीरथ and Râma says that she extended her favour to him also. Vide notes on I. 23 for भगीरथ. वः—this word is used (as including राम and his family) because भागीरथी interceded on behalf of राम. आपात...संवेगेन by the rush of affection that is irresistible at first. G. seems to have read आपातदुःसहकौलीनस्नेहावेगेन 'on account of the vehemence of my affection (for Sitâ) about whom there was a scandal that was intolerable at its first rush.' This is rather farfetched. न... जानामि—this means जानाम्येव. For the two negatives, *vide* notes p. 102.

P. 149 Verse 7. सत्त्वेन by his courage or resolve. सकरुणा ...स्नेहेषु elders are full of kindly feeling towards those that are like their children. गर्भस्य इव रूपं येषाम्. He means that he is the son-in-law of पृथिवी and hence like a son. Therefore it was that पृथिवी was very easily mollified. अविलीना not merged in the earth. अवेक्षणीयौ to be cared for. She suggests that she must live for the sake of her sons. अनाथा...नाप्याभ्याम् I am helpless (without a lord), what have I to do with these? This is

preferable to the reading किमेताभ्यामनाथाभ्याम्. कि...नाथाभ्याम् what have I to do with these (two sons) that are orphans? वज्रमसि— he means that his heart must be adamantine, as it hears the words of सीता and yet does not break or relent. सनाथा whose husband is living. कीदृशं...नाथत्वम् how can an unfortunate woman like me be called one that has her lord? Verse 8. आवयो...कृष्यते by contact with whom (सीता) even our purity is increased. आवयोः refers to गङ्गा and पृथिवी. यस्याः सङ्गात् यत्सङ्गात्. शृणोतु लोकः—Râma suggests that he had no doubt whatever as to the purity of सीता and that it was for the people to consider the words of divinities like पृथिवी and भागीरथी. आवद्धः कलकलः यस्मिन्.

P. 150. Verse 10. गतिर्नः...ते thy sons are our resort *i. e.* we have passed to him. आलेख्य...द्वहः to whom (your sons) the best of Raghus gave us at the very time of viewing the picture. एव is significant. The words at the time of seeing the picture were sufficient to transmit the missiles to Sitâ's children. No further instruction by word of mouth was necessary. The reading of K. and Gh. '०दर्शने देवो यदाह रघुनन्दनः' is not bad. अद्यापि—even after you abandoned me on account of a scandal. उक्त...स्यन्तीति—*Vide* text p. 12. Verse 11. धन्याः...ग्रहात् we are blessed by possessing you. काले...वत्सयोः you should wait upon the boys when you are thought of. Verse 12. क्षुभिताः (agitated, lashed up) goes with करुणोर्मयः (waves of pathos). विस्म...जर्जराः which are full of (*lit.* overwhelmed with) dismay and joy. वीर० explains 'विस्मयः स चात्र गङ्गापतन-तत्रत्यप्रसवजृम्भकप्राप्त्यादिमूलकः । आनन्दः स्वसंबन्ध-संभावनार्हताप्रयुक्तप्रीतिविशेषः.'

P. 151. वसिष्ठगुप्तानां protected by वसिष्ठ. संस्कर्तारं who will perform the संस्कारs such as उपनयन &c. स्तन्यत्यागात्परेण—*Vide* notes p. 80. Verse 14. आङ्गिरस is शतानन्द, the पुरोहित of the जनक family. See महावीरचरित (Act III) where शतानन्द is often called आङ्गिरस. तै...उत्प्रेक्षे on account of the various signs I fancy these boys (that they understood from the performance to have been born of सीता) to be कुश and लव. Verse 15. लक्ष्मण mentions five circumstances which favoured his theory. जन्मसिद्धानि अस्त्राणि ययोः. प्राप्तः प्राचेतसः याभ्याम्. आर्येण तुल्या आकृतिः ययोः. द्वादशाब्दिकौ (द्वादश अब्दान् भूतौ)—*Vide* notes on द्वादशवार्षिक (p. 8). वत्सा...स्मि with the very thought that they are my sons is it that my heart is restive and I am beside myself. पवित्री...तल्म्—पृथिवी means to take सीता for staying with her.

Râma understood the words to mean that she permitted Sîtâ to be dissolved in her as the latter prayed above. जीवलोकपरिभवं humiliation in the world of mortals (due to the scandal about her). Most editions read ०परिवर्तम्, which is a very frequent word with भवभूति. मन्नियोगतः at my bidding. स्तन्य... वेक्षस्व up till the time of weaning, take care of your sons. परेण...करिष्यामि after that I shall do as I please. कथं...सम्पन्नः how! the princess of Videha has been dissolved (in the earth). लोका...स्थितासि thou art staying in another world. N. reads 'कथं प्रतिपन्न एव तावत्.' It is difficult to find what word प्रतिपन्न qualifies. एष...र्थः is this the meaning (*i. e.* the real object) of your poem? भवभूति puts into the mouth of लक्ष्मण the question whether वाल्मीकि really meant that his poem should have such a tragic end. Here (or rather when गंगा says एवं तावत्) ends the गर्भनाटक. In the रामायण we read that सीता came with Vâlmîki and her two sons to Râma who had sent for the sage on hearing that he had composed the story of Râma's life. Then Sîtâ said 'यथाहं राघवादन्यं मनसाऽपि न चिन्तये। तथा मे माधवी देवी विवरं दातुमर्हति ॥ मनसा कर्मणा वाचा यथा रामं समर्चये। तथा मे० ॥ यथैतत्सत्यमुक्तं मे वेद्मि रामात्परं न च। तथा मे० ॥' उत्तरकाण्ड 97. 14-16. Then a celestial throne came out of the earth, on which the Mother Earth herself seated Sîtâ. 'तामासनगतां दृष्ट्वा प्रविशन्तीं रसातलम्। पुष्पवृष्टिरविच्छिन्ना दिव्या सीतामवाकिरत् ॥' उत्तर० 97. 20. When Sîtâ vanished Râma was overwhelmed with sorrow. Afterwards Râma placed Kus'a on the throne of Kosala and went to heaven. Thus the poem of Vâlmîki has a tragic end. But the canons of Sanskrit dramaturgy forbade a tragic end and hence भवभूति made a vital change in the story by bringing about the re-union of Râma and Sîta by the intervention of miracles. It is laid down in works on dramaturgy that the *denouement* of a drama should partake of the wonderful. 'कुर्यान्निर्वहणेऽद्भुतम्' दशरूपक III. 34. The words एष ते काव्यार्थः may also suggest the following :—this is the aim of your poem. It will do for a *Kâvya*, but not for a *drama*. अस्यनुज्ञातम् permitted.

P. 152. Verse 16. मन्थादिव as if on account of being churned. आर्या = सीता. Verse 17. गङ्गा...वौ show yourself favourable to us two, Gangâ and Prithvi. जुष् 6 A. to be pleased, to like. The reading of V. भजस्व is probably conjectural. पुण्यं गतं यस्याः. The reading तवाभ्यासे means 'in your

hands (*lit.* in your proximity).' **Verse 18.** शालीनशीलताम्—शालीनं शीलं यस्य सः शालीनशीलः तस्य भावः ०शीलता—bashfulness. शालीन—शालाप्रवेशमर्हति शालीनः अधृष्टः, according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा 5. 2. 20. मां...ध्याना भव—*Vide* text p. 15. अनृणा अविद्यमानं ऋणं यस्याः सा अनृणा—free from debt. वत्सायाः परित्यागे... जानकीम्—*Vide* text p. 29. कृतः महापराधः येन. वैश्वानरेण is to be connected with निर्णीतं पुण्यं चारित्रं यस्याः. For the ordeal by fire, see notes p. 9. समक्ष...स्तुता—see युद्धकाण्ड chap. 117, where ब्रह्मा told राम after सीता had entered the fire that he was विष्णु and सीता was लक्ष्मी. 'सीता लक्ष्मीर्भवान् विष्णुर्देवः कृष्णः प्रजापतिः ॥' 27. आर्याम्—सीताम्. लोकपालाः—guardians of the eight quarters 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. सप्तर्षयः—मरीचि, अत्रि, अङ्गिरस्, पुलस्त्य पुलह, क्रतु and वसिष्ठ. उपतिष्ठन्ते—for the आत्मनेपद *vide* notes p. 8. **Verse 19.** नियोजय appoint. पुण्यप्रकृतिम् the holy original. कृतार्थः—whose desires are fulfilled, blessed. निर्लज्जः—लक्ष्मण, though at the command of his brother, had accompanied सीता and abandoned her in a forest. He therefore looked upon himself as an offender and as a cause, though partially, of Sîtâ's sufferings. Hence he calls himself निर्लज्ज. वत्ससदृशः who art like my own child *i. e.* who are as dear to me as my child. This gives an excellent sense. Most editions read 'वत्स ईदृशस्त्वं'—such as thou art (the meaning being an obedient brother even in the discharge of unpleasant duties). तथैवैतत् it is just so *i. e.* just as we thought. लोकान्तरगतां that had gone to another world. The reading लोकान्तरादागतां is not bad. ईदृश्येव *i. e.* united with your husband and sons.

P 156. आर्याजनः—refers to Râma's mothers and अरुन्धती. G reads सलक्षणा सुप्रसन्ना and connects the words with शान्तादेवी. This is not good. The mention of लक्ष्मण who plays such an important *rôle* in the lives of Râma and Sîtâ is absolutely necessary. सलक्षणा who is in her characteristic mood (of gentleness). निर्भरा full of. उत्खातः (uprooted) लवणः येन. मधुरेश्वरः=शत्रुघ्नः. We saw in the first Act (text p. 29) that शत्रुघ्न was sent to destroy लवण. In this Act the arrival of शत्रुघ्न after twelve years from the time he was despatched is announced. For मधुरा the capital of शत्रुघ्न on the Jumna, see notes p. 50. यमुना... सानुषङ्गम्. अनुषङ्गः contact. सानुषङ्गानि कल्याणानि good fortunes never come singly, auspicious things are followed (by other auspicious things). न प्रत्येमि I do not believe (that I am so happy). He

says that he has been overwhelmed with so many good things one after another in quick succession, that he is not quite sure whether it is a reality or a dream. यद्वा...दयानाम् or this is the nature of prosperity (that it overwhelms the person to whom it comes with too much of itself). भरतवाक्यम् *lit.* the speech of Bharata; hence 'a benedictory verse'. भरत is the reputed author of the नाट्यशास्त्र and hence some explain as 'भरतस्य नाट्याचार्यस्य वाक्यं वचनम्.' Another meaning is possible. भरत means also 'an actor.' Compare मालतीमाधव 'भवभूतिर्नाम कविर्निसर्गसौहृदेन भरतेषु वर्तमानः.' भरतवाक्यम् the words (benedictory) of the actor. The actor here drops his dramatic personality and utters a benediction on his own account. **Verse 20.** सेयं कथा These words refer to the story of Râma's life as contained in the Râmâyaṇa. पुनाति and वर्धयति are better than पुनातु and वर्धयतु, as the रामायण was believed to effect this in Bhavabhûti's days. मङ्गल्या and मनोहरा qualify both माता and गङ्गा. The last two lines are very skilfully written. We may take शब्द...विदः either as qualifying बुधाः or कवेः. The latter is preferable. Perhaps the poet intended both. विन्यस्तं रूपं यस्य. कवेः प्राज्ञस्य may apply both to वाल्मीकि and भवभूति. One of the two words एताम् and इमाम् appears to be redundant. It is therefore that G. takes एताम् meaning 'चित्र' (variegated, mixed). Two constructions are possible (and both are intended by the poet). बुधाः प्राज्ञस्य शब्दब्रह्मविदः कवेः (वाल्मीकेः) तां एतां अभिनयैर्विन्यस्तरूपां इमां परिणतां वाणीं परिभावयन्तु—May the wise reflect over this poetic strain that is developed (in this book) and that is exhibited by gesticulation, this strain of the wise poet (Vâlmîki) who had perceived Brahma in the form of words. Bhavabhûti means that his drama is no more than another phase of Vâlmîki's work made fit for the stage. Another construction is बुधाः तामेतां (कथां) प्राज्ञस्य शब्द...विदः कवेः (भवभूतेः) अभिनयैर्विन्यस्तरूपां इमां वाणीं परिभावयन्तु may the wise think that this story (Râma's life) is the same as this matured (or perfect) strain of the wise poet (Bhavabhûti) conversant with Brahma in the from of words, the strain which is to be represented by acting. With this construction the word इमाम् does not become redundant, as एताम् is taken as referring to कथा in the first line. In this case there are two objects तामेतां and इमां वाणीं. Some editions read परिणतप्रज्ञस्य (परिणता प्रज्ञा यस्य)—of matured intellect. The name संमेलन given to this Act is significant.

Uttara-Rama-Charita.

ENGLISH TRANSLATION.

Act I.

(**Verse 1.**)—Having made an obeisance to former poets, we pray for this that we may attain the immortal goddess Speech, that is a phase of the Supreme Soul.

(After the benediction.)

Manager:—Enough of prolixity. I inform the distinguished gentlemen (assembled) to-day on the festival held in honour of the adorable Kālapriyānātha. Let this be known to your honours—*There is a worthy descendant of Kas'yapa's* race, having the title of S'rīkaṇṭha' by way of distinction, versed in the sciences of Grammar, Logic and Mīmāṇsā, Bhavabhūti by name and son of a woman who was sprung from Jâtūkarnya *gotra*. (**Verse 2.**) Whom, a Brāhmaṇa, this goddess of speech follows like an obedient wife. Uttararâmacharita, (a play) composed by him, will (now) be represented. Here do I become a sojourner in Ayodhyâ for the purpose in hand, as well as one living at the time (when Rāma was crowned). (Looking around). How now, sirs! If this is the time of the coronation of the great and respected king Rāma, who is the fire (destroyer) of the family of Paulastya when the joyful music is not to be discontinued either by day or night, why is it that the squares (public streets)are now without the singing of bards?

Actor (*entering*) :—The reason is, honoured sir, that the high-souled monkeys and Rākshasas, who were Rāma's allies in the war of Lankā, as well as the priestly sages and the royal sages that had come from various quarters to greet the great king and in whose honour festivities had continued for so many days, have been sent away by him from this place (Ayodhyā) to their homes.

Manager :—Ah, this must be the reason.

Actor :—Moceover. (**Verse 3**) The queens, the mothers of Rāma, headed by Vasishṭha and preceded by Arundhatī, have gone to the hermitage of their son-in-law (in order to be present) at a sacrifice.

Manager :—I am a stranger (here) and so I ask—who is that son-in-law?

Actor :—(Verse 4). The king Das'aratha begot a daughter, by name S'āntā, whom he gave in adoption to king Romapāda. Rishyas'ṛinga, the son of Vibhāṇḍaka, espoused her. He has now commenced a sacrifice which will last for twelve years. It is at his request that the elderly persons have gone thither, leaving Jānakī though far advanced in pregnancy.

Manager :—Then what is the use of this (to us)? Come. Let us wait at the royal gate itself in conformity with the practice of our caste (profession).

Actor :—If that be so, let your honour think (find out) of some very correct mode of panegyric proper for (the time of) waiting upon the king.

Manager :—*Mārisha* (good actor). (Verse 5). We should by all means be doing our duty; whence can there be escape from blame? Men are wicked as regards the chastity of women and speech.

Actor :—You should say very wicked. (Verse 6). For men speak evil even of the queen, the daughter of Videha's prince. (Her) Residence in the house of the demon is the root (of the scandal) but as regards her fire-ordeal there is distrust.

Manager :—If this scandal were to reach the great king, then it would be very painful.

Actor :—The sages and the gods will by all means bring about what is good. (Walking about). Halloo? where is His Majesty now? (Listening). This is what they say. (Verse 7). Janaka, who came through affection to congratulate Rāma, having spent these days in rejoicing, is to-day gone to Videha. The king, leaving the judgment seat, enters his residential palace to console the queen who is therefore despondent. (Exeunt both). (Here ends the prelude).

(Enter Rāma seated and Sītā).

Rāma :—Queen, daughter of the king of Videha, take comfort, for the elders (*i. e.* your father) cannot leave us. (Verse 8). But indeed the necessity of performing the prescribed rites takes away independence. The performance of the duties of a householder by persons who have kindled the sacred fires is beset with obstacles.

Sītā:—I know it, my lord! I know it. But separations from relations do cause anguish.

Rāma:—Just so. For, these things of worldly life pierce the vitals of the heart, being disgusted with which, sages desert all objects of desire and seek repose in the forest.

Chamberlain (*entering*):—Dear Rāma, (correcting himself in the middle of his speech, with fear) Your Majesty!

Rāma:—(with a smile) Surely, my worthy friend, the address "dear Rāma" is just the fitting one for a servant of my father. Address me therefore as has been your wont.

Chamberlain:—Sire, Ashṭāvakra has arrived from the hermitage of Rishyasṛinga.

Sita:—Sir, why do you then delay?

Rāma:—Send him in at once. [Exit Kanchuki.]

Ashṭāvakra (*entering*):—Blessing on you both!

Rāma:—Revered sir, I salute you. Please sit down here.

Sitā:—Venerable sir, I bow to you. Are my elders, together with their son-in-law, doing well, as also noble S'āntā?

Rāma:—Is it all right with the revered Rishyasṛinga my brother-in-law and habitual drinker of Soma, and is the noble S'āntā well?

Sitā:—Does she remember us?

Ashṭāvakra:—(*sitting down*) Just so. Queen, the revered Vasishṭha, the spiritual guide of your family, sends you this message—(Verse 9). "The revered goddess Earth gave thee birth; king Janaka, who is equal to Prajāpati, is thy father. Thou art the daughter-in-law, my daughter, of those kings of whose family the Sun is the ancestor and I am the spiritual guide. Then what else can we pray (desire) for thee? Only be a mother of heroes".

Rāma:—We are blassed (in this message). (Verse 10). For the speech of ordinary good men follows (is in keeping with) facts (events); while facts follow the utterances of primeval sages.

Ashṭāvakra:—Moreover, the revered Arundhatī, and the queens and S'ānta, repeatedly enjoined this—whatever may be her longing, thou surely oughtest quickly to gratify it.

Rāma:—It will be done if she only signify her wish.

Ashṭāvakra:—And Rishyasṛinga, the husband of her sister-in-law, sends this message to the queen:—dear child. thou wast not brought here, because thou art far advanced in

pregnancy, and dear Rāma also has been left only for thy solace; therefore I shall behold thee, long-lived one, with a son on thy lap.

Rāma:—(*with a smile of joy and bashfulness*) So let it be. Has not the revered Vasishṭha sent me some command?

Ashṭāvakra:—Please listen. (**Verse 11**). We are detained (here) on account of the sacrifice of our son-in-law. You are only a youth and new is thy rule; be thou devoted to pleasing thy subjects; the glory arising therefrom is thy highest wealth.

Rāma:—As the revered Vasishṭha commands. (**Verse 12**). Affection, mercy, and happiness, nay even Jānakī,—I shall feel no pang in abandoning in order to propitiate the people.

Sītā:—Hence, indeed, is my lord the foremost of Raghu's race.

Rāma:—Ho! Who waits there? Let Ashṭāvakra have rest.

Ashṭāvakra:—(*rising and walking about*) Lo! the prince Lakshmaṇa has arrived (*so saying, exit*).

Lakshmaṇa (*entering*):—Victory, victory to my noble brother! Sir, that painter has, according to our instructions, portrayed your Majesty's career on canvas; let my noble brother look at it.

Rāma:—You know, dear brother, how to divert the queen when despondent. How far is it (my story) represented there?

Lakshmaṇa:—As far as the purification of the queen by the ordeal of fire.

Rāma:—Peace! (*In a conciliatory tone*) (**Verse 13**). What need has she, who was purified by her birth, of other purifications? The water of holy places and fire need no purification from other things. Queen, sprung from sacrificial ground, forgive me! This reproach will last as long as thy life. (**Verse 14**). The cruel world must be pleased by men whose wealth lies in the reputation of their family: hence what ill I spoke of you does not befit you. The natural place of a sweet flower is settled to be on the head and not being trampled under the feet.

Sītā:—Let it be, my noble lord, let it be. Come, let us see your exploits (*with these words she rises and walks about*).

Lakshmaṇa:—Here is the picture.

Sītā:—(*observing it*) Who are these standing in a compact form above my Lord, who seem to praise him?

Lakshmaṇa :—Queen ! these are the stupefying weapons accompanied by charms which were handed down from the venerable Kṛis'ās'va to Vis'vāmitra, and were presented by him to my noble brother on the occasion of the destruction of Tāṭakā.

Rāma :—Salute, queen, the divine weapons. (**Verse 15**). The primeval seers, Brahmā and others, having done penance for more than a thousand years for the welfare of the Vedas, had a vision of these (weapons) as (the manifestation of) their own glories, full of penance (the result of penance).

Sītā :—I am favoured.

Lakshmaṇa :—Here is the scene at Mithilā.

Sītā :—Oh ! here my lord is represented, distinguished by the beauty of his body, which is muscular, comely, soft, resplendent and dark like an expanding fresh blue lotus, having his charming grace beheld by my father motionless from wonder, as he (my lord) snapped the bow of S'ankara with careless ease and with a round face engaging on account of his locks.

Lakshmaṇa :—Behold ! noble lady, behold ! (**Verse 16**). Here is your father and S'atānanda, son of Gotama, the family priest of the race of Janaka, honouring the relatives, Vasishṭha and others.

Rāma :—This is quite proper. (**Verse 17**). To whom does not the marriage relation between the families of Raghu and Janaka give pleasure, in which the son of Kus'ika himself is the giver and receiver ?

Sītā :—Here are you, the four brothers, duly initiated for matrimonial rites, the auspicious ceremony of tonsure (Godāna) having been just performed. Ah ! I feel I am in that very place, on that very occasion again.

Rāma :—Even so. (**Verse 18**). It seems to me to be again that very time, O fair-faced one, when this hand of thine with lovely bracelets put upon it, being joined with mine by the son of Gotama, gladdened me, as if it were a great festival incarnate.

Lakshmaṇa :—This is the queen. Here is the princess Māṇḍavī, here is the daughter-in-law S'rutakīrti.

Sītā :—And, dear brother, who is this other one ?

Lakshmaṇa :—(*with a bashful smile, aside*) Oh ! the queen asks about Urmilā (my wife). Good ! I will direct

her attention to something else. (Aloud). Noble Lady, see, this is a sight worth seeing. And this is revered Bhārgava.

Sītā :—(*with alarm*) I tremble.

Rāma :—I salute thee, O sage.

Lakshmaṇa :—Lady, behold, behold; here is he who by my noble brother—(*Interrupting him in the midst*).

Rāma :—(*Rebukingly*) Dear brother, there is much to be seen, show us other scenes.

Sītā:—(*Looking at Rāma with affection and great regard*) My lord! this great modesty becomes you well.

Lakshmaṇa :—Here we have arrived at Ayodhya.

Rāma:—(*with tears*) I remember. Alas! I remember. (**Verse 19**). Then my dear father was alive, we were just married, and we were kindly cared for by our mothers. Gone are those days for us! This Jānakī too then, (**Verse 20**). A child, having a face the expression of which was engaging by reason of her bud-like teeth, not very dense, some having fallen off at intervals, and with fine locks dangling about the temples, gave delight to my mothers by her sweet limbs, exceedingly charming, delightful like the moonlight and possessed of natural grace.

Lakshmaṇa:—Here is Mantharā.

Rāma:—(*quickly passing to another point*) O queen, daughter of Videha's king. (**Verse 21**). Here is that Ingudī tree, in the city of S'ringabera, where our meeting with the friendly king of the Nishādas took place.

Lakshmaṇa :—(*Laughing, to himself*) Ah, my noble brother has passed over (in silence) the behaviour of the second mother.

Sītā:—Oh, here is the incident of tying the hair (into knots).

Lakshmaṇa :—(**Verse 22**). That holy vow of leading a forester's life, which the members of Ikshvāku's race observed in their old age, after devolving royal authority upon their sons, was undertaken by my lord in his youth!

Sītā :—Here is the venerable Gangā with her limpid and holy water.

Rāma :—Goddess! presiding deity of Raghu's race, I salute thee. (**Verse 23**). It was when touched by thy waters that Bhagīratha, having practised penance, in which

physical pain was discarded, delivered the grand-fathers of his father long after they had been consumed by the effulgence of Kapila through wrath, when in the sacrifice of Sagara they had cleft open the earth, while busied in searching for the horse. Oh mother! of such fame, do thou cherish kind thoughts for Sītā, thy daughter-in-law, even as Arundhatī does.

Lakshmaṇa:—Here is the banian tree, S'yāma by name, on the bank of the Kālindī, by the side of the road leading to Chitrakūṭa, pointed out to us by Bharadvāja.

Rāma:—(*Looks at it longingly*).

Sītā:—Does my lord remember this region?

Rāma:—Ah! How can I forget? (Verse 24). Where thou didst fall asleep, having laid down on my breast thy limbs, though dull on account of the fatigue caused by the tramp on the road (the distance) yet attractive because of their (natural) sportiveness, which were shampooed by my close embraces and which were void of strength like a crushed lotus-fibre.

Lakshmaṇa:—Here is shown the obstruction caused by Virādha at the entrance of the Vindhya wood.

Sītā:—No more of this. Let me look at my first entrance into the southern forest, when my lord held over me with his own hand a palm-leaf umbrella to keep off the sun.

Rāma:—(Verse 25). Here are these penance-groves on the banks of the mountain torrents, the trees of which are resorted to by hermits, in which (groves) sages that follow the moral observances and consider hospitality the highest duty, being householders that cook handfuls of wild rice, inhabit huts.

Lakshmaṇa:—Here is the mountain named Prasravaṇa, situated in the middle of Janasthāna, the darkness of which is rendered deeper by the ever drizzling clouds and the ravines of which resound with the river Godāvarī encircled by the forest in its vicinity which is blue, glossy and dense on account of the belt of thickly growing trees.

Rāma:—(Verse 26). Dost thou remember, lovely lady, the days which we two spent on that mountain being at ease as Lakshmaṇa waited on us? Dost thou remember the Godāvarī with its sweet water and also our movements upon its

outskirts? Moreover (Verse 27) (Here) while we talked at random something indescribable in a soft whisper on account of our great love, our cheeks being laid closely together and one arm of each locked up in a close embrace, the night itself passed away, its hours flying away unnoticed.

Lakshmaṇa:—Here is S'ūrpaṇakhā in Panchavaṭī.

Sītā:—Alas my lord, this is the last time I see you.

Rāma:—You that are afraid of separation, this is a picture.

Sītā:—Be that as it may, a wicked person causes unhappiness.

Rāma:—Good heavens! the incidents at Janasthāna appea as if they were taking place just now.

Lakshmaṇa:—(Verse 28). Then the wicked Rākshasas resorting to the stratagem of a golden deer acted in such a way that even now it grieves us though avenged (or remedied). On account of the behaviour of my lord in the lonely Janasthāna, in which his senses were overpowered, even the stone weeps, even the heart of adamant breaks.

Sītā:—(*With tears to herself*) Oh king! gladdener of Raghu's race, thou wast so much afflicted for my sake.

Lakshmaṇa:—(*Looking meaningly at Rāma*) My noble brother, what is this? (Verse 29). These thy tears, like a broken necklace of pearls, which, creeping along the ground in shattered drops, roll in streams. Though restrained, the emotion, which by its excess inflames (*lit.* fills) thy heart, can be inferred by others by the throbbing of the lips and the nose.

Rāma:—Dear brother. (Verse 30). The fire of grief which was caused by separation from my beloved, though sharp, was at that time endured through a longing for revenge; but being now re-kindled in my heart, it gives me pain like a wound piercing the vitals of the heart.

Sītā:—Alas! Alas! I also through sorrow gone to excess seem to behold myself separated from my lord.

Lakshmaṇa:—(*To himself*) Well, I will turn (the attention) to some other part. (*Looking at the picture—aloud*). Here is a representation of the exploits and valour of the revered father Jaṭāyu, the vulture-king, as old as one Manu.

Sītā:—Alas father, your fatherly love was carried out to the end.

Rāma:—Alas father, descendant of Kas'yapa, king of birds! where again can arise a great holy saint, like thee?

Lakshmaṇa:—This is that part of the Daṇḍakā forest to the west of Janasthāna, called Chitrakunjavān, inhabited by the headless demon Danu. Here is that hermitage of Mātanga on the mountain Rishyamūka, and here is that saintly female of the S'abara tribe named S'ramaṇā; this is the lily-pool called Pampā.

Sītā:—It was here indeed, that my lord wept aloud, losing his resentment and courage.

Rāma:—Queen! beautiful is this lake. **(Verse 31).** On this lake, in the intervals between the falling and rising of tears, I beheld the tracts having white lotuses, which trembled with their broad stalks, being shaken by the wings of the Mallikāksha geese, singing indistinctly through joy, as full of blue lotuses

Lakshmaṇa:—Here is the noble Hanumān.

Sītā:—Here is that magnanimous Māruti, a great benefactor in that he rescued from its grief the whole world of living creatures though it (rescuing) was carried out after a long time.

Rāma:—**(Verse 32).** Happily, it is he of mighty arms, the increaser of the joy of Anjanā, by whose prowess we as well as the whole world are blessed (have attained our ends).

Sītā:—Dear brother, what is the name of this mountain, on whose flowering *kadamba* trees the peacocks are dancing, where, under a tree, my lord is painted with his glory dimmed, all but his beauty and noble mien being gone, and during a momentary fainting fit supported by you who were weeping?

Lakshmaṇa:—**(Verse 33).** This is that well-known mountain called Mālyavān, fragrant with the flowers of the *kakubha* trees, on the top of which a fresh cloud is resting, blue and glossy. On this, my lord—

Rāma:—Desist, desist from this; I can endure no more; that separation from Jānakī seems to have returned for me.

Lakshmaṇa:—Hereafter are represented the countless exploits, each more wonderful than the other, of my noble brother and of the noble monkeys and *rākshasas*; but the queen here is tired, therefore I request that we take rest.

Sītā :—My lord, by looking at this picture I have conceived a longing and I have a request to make.

Rāma :—Rather command me.

Sītā :—I feel (wish) that I should once more wander in those calm and majestic ranges of the woodland and that I should again bathe in the divine Ganges, a plunge in which is holy, purifying and cool.

Rāma:—Dear Lakshmaṇa.

Lakshmaṇa:—Here I am.

Rāma:—The elders have just sent word that her longing should be immediately gratified. Therefore prepare a chariot that does not jolt and moves agreably.

Sītā:—My lord, you too should accompany me there.

Rāma:—Oh hard-hearted one, do you need tell me even this?

Sītā:—Then am I pleased.

Lakshmaṇa:—As my lord commands. (*Exit Lakshmaṇa*).

Rāma:—Dear one! Let us sit here awhile near the window.

Sītā:—So be it. I am indeed overpowered by drowsiness produced by fatigue.

Rāma:—Therefore cling closely to me for accompanying me there (when the chariot would come). (Verse 34). Let there be thrown round my neck, as if reviving me, thy arm covered with drops of perspiration, produced by excitement and fatigue, and so having the splendour of a necklace of moon-jewels, pouring forth dew when kissed by the lunar rays. (*Helping her to do so; with delight*) my dear, what is this? (Verse 35). I cannot decide whether it is pleasure or pain, or stupor or sleep, or the creeping of poison or intoxication; for whenever I touch thee, emotion distracting all my senses clouds my mind, and shuts it up.

Sītā:—It is your constant love for me, what else can it be?

Rāma:—(Verse 36). These kind words, lotus-eyed one, that cause the withered flower of my life to bloom again, delight me, and fascinate all my senses, are like nectar to my ears and the elixir of my mind.

Sītā:—Sweet speaker, let us lie down for rest. (*Looks about for something to sleep on*).

Rāma:—What are you looking about for, my dear? (Verse 37). Ever since the time of my marriage, whether in the house or in the forest, in childhood and after that in youth, this arm of Rāma has been thy pillow lulling thee to sleep, and not resorted to by any other woman.

Sītā:—(*Imitating sleep*). It is so my lord, it is so (*sleeps*).

Rāma:—Why! has the sweetly speaking one gone to sleep on my bosom? (*gazing upon her*). (Verse 38). She is the prosperity of my house, she is a collyrium-pencil of ambrosia to my eyes, this touch of hers is to my body abundant juice of sandalwood, this her arm on my neck is a string of pearls cool and smooth; what about her would not be pleasing, if—but separation from her is intolerable.

Door-keeper:—(*entering*) There has come, my lord.

Rāma:—Well! who?

Female doorkeeper—Durmukha, your Majesty's personal attendant.

Rāma:—(*To himself*) Durmukha, the attendant of the harem! He was sent by me as a spy among the citizens and the country people. (*Aloud*) Let him enter. (*Exit female door-keeper*).

Durmukha (*entering*):—(*To himself*) Alas! How can I tell the king such an inconceivable slanderous report of the people against the queen Sītā? Or such is indeed the duty of me, an unfortunate man.

Sītā:—(*Talks in her sleep*) Ah! my gentle lord! where art thou?

Rāma:—Alas! it is the same idea of separation suggested by the picture, which is a cause of anxiety to the queen, and produces disturbance of her sleep. (*Stroking her body affectionately*). (Verse 39). Happy is that lucky man, with difficulty is secured that unique thing *viz.* perfect identity in happiness and misery, favourable in all conditions, where the heart finds its solace, the flavour of which cannot be taken away by old age, which ripens into firm attachment after time has removed the veil (of reserve).

Durmukha:—(*Approaching*) Victory to your Majesty!

Rāma:—Speak out what you have learnt.

Durmukha:—The citizens and the country people praise your Majesty saying 'the good king Rāma has made us forget the great king Das'aratha'.

Rāma:—This is only praise. But tell me some fault in order that it may be remedied.

Dur:—(*with tears*) May your Majesty listen; (*whispers in his ear*)something like this.

Rāma:—Alas! terrible is the fall of this thunder-bolt of words (*faints*).

Dur:—Take heart, my lord.

Rāma:—(*Coming to himself*) (Verse 40).—Alas! Alas! fie upon the stigma of dwelling in another's house, which, though extinguished by miraculous measures with regard to Sītā, has again spread in all directions, through the evil working of fortune, like the poison of a mad dog. Then what am I, a wretched man, to do in this matter? (*Reflecting, pathetically*) Or what else (is there to be done?). (Verse 41). It is the vow of the good to propitiate the world by any means whatever, the vow which my father fulfilled by abandoning me and his life together. It was also just now that the revered Vasishṭha sent me a message (to the same effect). Moreover (Verse 42). Woe to me, a cursed being, if to that noble, unspotted character, which was rendered illustrious by the kings of the solar race, the best of men, should attach a foul report on account of my connection with it! Alas, queen, sprung from sacrificial ground, you, who hallowed the earth by condescending to be born from it! Oh! thou daughter of the house of Nimi and Janaka! Oh thou that art endowed with a character approved of by the Fire, Vasishṭha and Arundhatī. Oh thou whose life is Rāma, my dear companion of the great forest! Oh thou that wast dear to my father; O thou that speakest few words. How is it, that of thee, being such, such is the end! (Verse 43). Through you the worlds are holy; but unholy are the words of the people with regard to you. In you the world finds a helper, but you will fall a helpless victim!! (*To Dur.*) Durmukha, say to Lakshmaṇa—This your new king Rāma thus commands you; (*in his ear*) thus.

Dur:—Alas! How is it that by listening to the mere words of wicked men your Majesty has decided to act thus

ungenerously towards the queen who was then purified by fire and in whose womb is lodged pure progeny (of the race of Raghu).

Rāma :—Peace! How can the people of the town and the country be wicked? (Verse 44). The race of Ikshvāku is loved by the people; but unfortunately there has sprung a germ of slander and as for that miracle at the time of her purification who could believe if it happened at a remote place? Go then.

Dur :—Alas! queen! (*Exit*).

Rāma :—Alas! how woeful! I have become a wicked man, the perpetrator of a very execrable deed. (Verse 45). Under a pretext I am handing over to death one, whom I have brought up from childhood by giving whatever things she liked and who has never dwelt apart from me through affection, just as a butcher does a domestic bird. Why then do I, a sinner, not fit to be touched, defile the queen? (*So slowly raises the head of Sītā and withdraws his arm*) (Verse 46). Leave me, O innocent one, who am a chandāla by my atrocious deeds. You are clinging to a deadly poisonous tree taking it for a sandal tree. (*Rising*) Alas! The world of living beings is now turned upside down; the purpose of Rāma's life is at an end to-day. The earth is now a sterile withered wilderness; worldly life is without interest; full of worry is the body. I have no refuge left What can I do? What course is open to me? Or alas, mother, (Verse 47) Life was put in Rāma simply that he should experience pain. My life is like a nail of adamant driven into the heart piercing it into its vital parts (and not wrung out) Oh mother Arundhatī, O venerable Vasishṭha and Vis'vāmitra, O divine Fire, Oh goddess, the supporter of all creatures, Oh father Janaka, Oh father, Oh mother, Oh dear friend Sugrīva, O gentle Hanūmān, O my great benefactor Bibhīshaṇa, lord of Lankā, O friend Trijaṭā, you have been robbed, you have been insulted by cursed Rāma. Or who am I to call on them now (Verse 48). For these high-souled persons are, I think, as it were, polluted with sin when named by me, an ungrateful villain. I, who, (Verse 49) Having discarded my beloved wife, the ornament of my house, who went to sleep having reclined on my bosom without any misgivings and heavy with

the developed fœtus trembling with fear, ruthlessly cast her off like an offering to the beasts of prey. *(Placing the feet of Sītā on his head)* Queen ! Queen ! This is the last time that the head of Rāma will touch thy lotus-like foot. *(weeps)*

(Behind the scenes) Help ! Help !

Rāma :—Ascertain, ho, what it is.

(Again behind the scenes). **(Verse 50)**. Harassed by the demon Lavaṇa the multitude of sages, of austere penance, living on the banks of the Yamunā, has approached thee, the protector.

Rāma :—What ! trouble from demons yet ! Let me at once send S'atrughna for the destruction of this wicked lord of Madhurā, the son of Kumbhīnasī. *(Advancing a few steps and then coming back)*. Alas ! Queen, how will you fare in this condition. O mother earth, do thou take care of thy very noble daughter Jānakī. **(Verse 51)**. (That Jānakī) who is the sole blessing of the families of Janaka and Raghu and whom, of pure character, thou broughtest forth in the holy sacrificial ground. *(Exit weeping)*.

Sītā :—O my gentle lord, where are you ! *(Rises hastily)*. Oh, fie, fie. Deluded by an evil dream I look upon myself as if separated from my lord. *(Looking about)* Alas ! Alas ! My lord has gone away leaving me alone fast asleep ; what can this be ? Well, I will get angry with him, if I am master of myself when I see him. Who waits there ?

Durmukha *(entering)* :— Queen, prince Lakshmaṇa says— the carriage is ready; your ladyship should mount it.

Sītā :—Here I mount it. *(Rising and walking forth)*. My heavy fœtus throbs. Let us go gently.

Dur :—This way, this way, Queen.

Sītā :—A bow to those whose wealth is their penance (sages) ! My homage to the guardian deities of Raghu's race, my veneration to the lotus-feet of my lord ! Reverence to all my elders. *(Exeunt all)*.

Act II.

(Behind the curtains) Welcome to her whose wealth is penance. *(then enter a female ascetic in a travelling dress)*.

Fem. Asc:—Ah ! here is the goddess of the wood waiting on me at a distance, with an offering of leaves, full of fruits and flowers.

Goddess:—(*Entering and strewing the offering about*) (**Verse 1**). This wood is to be enjoyed by thee at thy will. This is a blessed day for me; for the meeting of the good with the good happens with difficulty and by merit; the shade of the trees, water, and whatever food is suitable for penance whether fruits or roots—all alike is entirely at thy disposal.

Fem. As:—What shall I say to this? (**Verse 2**). A conduct full of love, a restraint over speech pleasing on account of its modesty, a mind naturally bent on doing good, a blameless familiarity—This secret of (the conduct of) the good, the savour of which is unaltered either in the beginning or in the end, which is guileless and pure, is ever victorious. (*Both sit down*).

Goddess:—Whom am I to understand thee to be?

Fem. As:—I am Ātreyī.

Goddess:—Noble Ātreyī, where do you come here from? With what object in view do you enter the forest of Daṇḍakâ?

Ātreyī:—(**Verse 3**). In this tract there dwell many who know the *Omkâra*, of whom Agastya is the chief; in order to learn from them the knowledge of Vedānta, I wander here having left the side of Vālmīki.

Goddess:—When other sages too wait upon that ancient teacher of Brahma, the sage Prāchetasa, for a complete study of the Brahma-lore, why dost thou, revered madam, endure the trouble of a long journey?

Ātreyī:—There is a great impediment to study there; and this is why I have undertaken this long journey.

Goddess:—What sort of impediment?

Ātreyī:—Some kind of distinguished divinity presented to that revered sage two boys wonderful in every respect, of an age when they had just been weaned; they charm the hearts not only of the sages, but of all creatures animate and inanimate.

Goddess:—Do you know their names?

Ātreyī:—That same divinity declared their names to be Kus'a and Lava and revealed their power.

Goddess:—What sort of power?

Ātreyī:—They possess, it is said, the Jṛimbhaka weapons together with their secret spells from their very birth.

Goddess:—Ha! that is indeed wonderful.

Ātreyī:—And the venerable Vālmīki having taken charge of them from the duties of a nurse brought them up and looked after them. When their tonsure ceremony was performed he carefully instructed them in the lores except the three Vedas. Just after that in the eleventh year from conception, he invested them with the sacred thread according to the rite proper to the Kshatriya class, and taught them the three Vedas. There is no possibility of persons like me studying with these two possessing a very brilliant intellect and a strong memory. For, (Verse 4) The teacher imparts knowledge to the clever as well as to the dullard; but he does not, indeed, give them the talent for learning nor does he take it away; and there is a great difference between them with respect to results; it happens thus: a pure jewel is able to take in a reflection; not so a lump of clay and other things.

Goddess:—Is this the impediment to study (to which you referred)?

Ātreyī:—There is another also.

Goddess:—What is that other?

Ātreyī:—Thereafter once the Brāhmaṇa sage went to the river Tamasā for the mid-day bath. There he saw that one out of a pair of herons was being shot by a hunter. He then uttered divine speech, of well-regulated composition, which suddenly manifested itself to him and which developed in the form of the Anushṭubh metre. (Verse 5). "Mayst thou never attain rest, O Nishāda, through eternal years, inasmuch as thou slewest one of a pair of herons when it was maddened by love."

Goddess:—Wonderful! A new advent of metre different from that of the Veda!

Ātreyī:—Then just at that time, the divine Brahmā, the pro-creator of beings, appearing before the revered sage, to whom the light of Brahma in the form of speech had been revealed, said—'Sage, thou art enlightened in the *S'abda* form of Brahma; describe, therefore the life of Rāma. Thy eye of genius will be prophetic and will have its vision never obstructed; thou art the first poet. With these words he vanished then and there. Thereafter the venerable son of Prachetas (Vālmīki) composed the history of Rāmāyaṇa the first manifestation of *S'abdabrahma* in that garb in the mortal world.

Goddess:—Ah, then the world has been embellished.

Ātreyī:—Hence it was I said that there was a great hindrance to study.

Goddess:—This is right.

Ātreyī:—I have rested, friend; now tell me the way to the hermitage of Agastya.

Goddess:—Leaving this place enter Panchavaṭī, and go along this bank of the Godâvarī.

Ātreyī:—(*with tears*) Can this be the penance grove? Can this be Panchavaṭī? Is this river the Godāvarī? Is this mountain Prasravaṇa? Art thou Vāsantī the goddess of the woods that dwells in Janasthāna?

Goddess:—All that is as you say.

Ātreyī:—Alas! child Jānakī. (Verse 6). Here is the collection of trees, dear to you, coming up in course of conversation, which, being seen, makes you as it were stand before our eyes, though you exist only in name.

Vāsantī:—(*Shuddering, to herself*) What! existing in name she said! (*Aloud*) Worthy lady! what misfortune hath befallen the queen Sītā!

Ātreyī:—Not misfortune only, but with scandal; (*whispers in her ear*) thus, thus.

Vāsantī:—Alas! what a terrible stroke of fate. (*so saying swoons*).

Ātreyī:—Good Lady! take comfort! take comfort!

Vāsantī:—Oh dear friend! Alas! noble lady! Is such the lot of thy birth? Oh friend Rāma! or enough of you! Noble Ātreyī, have you any news as to what became of queen Sītā after Lakshmaṇa abandoned her and returned from the forest?

Ātreyī:—None, none.

Vāsantī:—Oh misery! How could this have happened when the family was presided over by Arundhatī and Vasishṭha and when the old queens were still alive?

Ātreyī:—The elderly persons were then at the hermitage of Ṛshyasṛnga. The sacrificial session extending over twelve years is now completed and Ṛshyasṛnga having honoured the elders has dismissed them. Then the revered Arundhatī said that she would not go to Ayodhyā destitute as it was then of her daughter-in-law. To this the mothers of Rāma gave consent. And the revered Vasishṭha, in approval of the same, spoke out the pure words that they would go to the hermitage of Vālmīki and stay there.

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Vāsantī:—And how is the king engaged at present?

Ātreyī:—That king has commenced a horse-sacrifice.

Vāsantī:—Oh, fie! He has married too?

Ātreyī:—Heaven forbid; no, no.

Vāsantī:—Who then is his consort in the sacrifice?

Ātreyī:—A golden image of Sītā.

Vāsantī:—Ha!—Oh! (Verse 7) who can fathom the minds of extraordinary persons, which, though harder than adamant, are yet softer than a flower?

Ātreyī:—The sacrificial horse consecrated by Vāmadeva has been let loose; and guards have been appointed for it according to sacred rules, and Chandraketu, the son of Lakshmaṇa, who has learnt the traditional knowledge of the heavenly missiles has been sent as their commander, followed by a force consisting of the four divisions.

Vāsantī:—(*with tears of affection and wonder*). The son too of Prince Lakshmaṇa! Now, mother, there is life in me.

Ātreyī:—About this time a Brāhmaṇa threw the body of his dead son before the gate of the king's palace and beating his breast cried out "An outrage upon the Brāhmaṇas." Then while the compassionate Rāma was considering that he was in fault as untimely death could not come upon the subjects without the fault of the king, suddenly an aerial voice was heard—(Verse 8) "A man of the S'ūdra class, S'ambūka by name, has been performing a penance on the earth; his head must be cut off by thee, O Rāma; by slaying him restore the Brāhmaṇa to life." As soon as he heard this, the lord of the earth, with a drawn sword in hand, ascended the aerial car Pushpaka and began to move in all quarters and by-quarters in search of the S'ūdra ascetic.

Vāsantī:— A smoke-inhaling ascetic, S'ambūka by name, is performing penance in this very Janasthāna. Therefore I hope noble Rāma may again adorn this forest?

Ātreyī:—Friend, I go now.

Vāsantī:—Revered Ātreyī, be it so; but the day has far advanced. (Verse 9). The trees on the banks having nests (of birds) on them are honouring the Godāvarī with their flowers having their stems loosened by the heat and falling down on account of the shaking caused by the itching elephants rubbing their round temples against them (the trees), the barks of which have the insects drawn out by the beaks of

birds that scratch in the shade (for food) and on which flocks of wearied pigeons and the wild fowls are cooing. (*They walk about and depart*). **End of pure Vishkambhaka.**

(Then enter Rāma, seated in the Pushpaka, his sword drawn out, with a feeling of compassion).

Rāma :—(**Verse 10**) Oh ! right hand, let fall the sword on the S'ūdra ascetic, that it may revive the dead Brāhmaṇa boy. Thou art a limb of Rāma, able to banish Sītā exhausted by her heavy fœtus; whence canst thou then have pity? (*reluctantly striking*). A deed has been done worthy of Rāma. Will that Brāhmaṇa boy come to life again?

Heavenly person (*entering*):—Victory, victory to the king. (**Verse 11**). When you, who can give protection even against Yama, inflicted punishment on me, this child has been restored to life and mine is this glory; I, S'ambūka, bow down before your feet with my head. Even death arising from the contact of the good brings salvation.

Rāma :—Both (the events) please us. Therefore enjoy the fruit of your hard penance. (**Verse 12**). May you obtain those bright and blissful worlds, named Vairāja, the worlds where are pleasures and delights and holy prosperity.

S'ambūka :—All this glory is due to your favour only. Of what use is penance here? Or rather I am greatly indebted to my penance. (**Verse 13.**) That thou, the lord of creatures and protector (of all), who art to be sought after in this world, hast arrived seeking me, a wretched S'ūdra, having traversed hundreds of *yojanas*, that is here the benefit due to my penance; otherwise how couldst thou ever have come from Ayodhyā again into the wood of Daṇḍakā?

Rāma :—What! Is this indeed Daṇḍakā! (*looking all around*) How now! (**Verse 14.**) In one place glossy and dark, in anoth r unpleasant on account of their awful expanse, here and :here having the quarters resounding with the hoarse roar of torrents, these stretches of the forest of Daṇḍakā, the ground of which is familiar to me, are again seen, full of holy places, hermitages, mountains, streams, chasms and difficult paths.

S'ambūka :—This is Daṇḍakā assuredly. While living here your Majesty, formerly verily (**Verse 15**) Killed in battle fourteen thousand and fourteen demons, and three others, Khara, Dūshaṇa and Trimūrdhan. On account of

which it has become possible for even country people like myself to roam fearlessly in this Janasthāna, the abode of ascetics.

Rāma:—This is not only Daṇḍakā but Janasthāna also?

S'ambūka:—Certainly. These are verily the extensive forests on the borders of Janasthāna stretching in the southern direction, the caves of the mountains in which are full of herds of wild and fierce animals and which (forests) cause the hair of all beings to stand erect. For instance, (Verse 16) The borders of the wood are in some places noiseless and motionless, in others resounding with the terrible roars of wild beasts, having fires kindled in them by the breath of serpents with broad hoods that have fallen asleep at their will, having a little clear water in the hollows of their crevices, and in which the moisture of the sweat of the python is drunk by thirsty chameleons.

Rāma:—(Verse 17.) And I behold Janasthāna once the abode of Khara. And I perceive past occurrences as if they were taking place before my eyes. (*Looking round in all directions*). The princess of Videha was exceedingly fond of groves and these are indeed those woods. What can be more terrible than these? (*with tears*) (Verse 18). "I will live with you in the fragrant forests" thus she said and did take delight in these; such was her love. (Verse 19). A beloved person without doing anything drives away sorrow by joy; for whoever has a dear person has a possession of inestimable value.

S'ambūka:—Then enough of these unbearable (*woods*). Now let the noble one see these calm and majestic middle forests, studded with mountains having the soft beauty of the necks of peacocks tuneful from joy, adorned with clumps of young trees affording dark thick shade and densely planted, and where the herds of deer of different kinds wander fearlessly. (Verse 20). Here flow torrents, the numerous streams of which are noisy as they struggle through the bowers of Jambū trees, dark with their ripened wealth of fruit, having water that is pellucid, cool and fragrant with the flowers of the Vānīra creepers covered with the impassioned birds (perching on them). (Verse 21). Moreover—Here the growls of young bears, dwelling in the caves, deepened by

the echo, swell and the perfume, cool pungent and fragrant, issuing from the joints of the Sallakī trees split and scattered about by the elephants, is spread abroad.

Rāma :—(*Restraining his tears*). Friend, may the path called *Devayāna* be prosperous (safe) to you! Mayest thou vanish towards the holy worlds!!

S'ambūka :—Having first saluted the sage Agastya, that old expounder of the knowledge of Brahma, I will enter the everlasting abode (*so exit*).

Rāma :—(Verse 22). How it is that I behold the same wood once more to-day wherein we formerly lived for a long time, both as hermits and house-holders, devoted to our proper duties, and also tasting the flavour of worldly pleasures? (Verse 23). These are those very mountains, with peacocks uttering their notes on them, these are those very forest-lawns with intoxicated deer, these are those same river-banks, covered with beautiful *Vanjula* creepers, and having Nichula trees that are deeply merged in water. (Verse 24). This is the mountain Prasravaṇa where the river Godāvarī flows by, and which appears as if it were near and is like a garland of clouds. (Verse 25). On the great summit of this very mountain was the home of the vulture king; beneath it we found pleasure in those leafy huts, where is the delightful border of the wood in which coo the noisy birds and the dark beauty of the trees in which is reflected in the water of the Godāvarī. Here therefore must be that Panchavaṭī where there are spots which on account of our long sojourn there witnessed an excess of all kinds of confidential intercourse, and where a dear friend of my beloved, a sylvan deity Vāsantī by name (dwelt). What is this that has to-day befallen Rāma? For now, (Verse 26) My grief having become intense distracts me as if it were fresh, like fierce poison-juice after a long time violently bursting forth and circulating, like a splinter of an arrow shaken with force from some cause or other; like an ulcer, the mouth of which had been closed up, re-opened in the centre of my heart. Nevertheless I shall see those localities which were my former friends. (*observing*) Oh, the configuration of the objects is altered. For instance, (Verse 27) where formerly there was the current of a river, here now is the sand of the rivers; the density and thinness

of trees have been exchanged; seen after a long time I almost think this wood to be a different one; but the situation of the mountains assures me that it is the same. Oh! my attachment for Panchavaṭī seems to draw me forcibly when I am about to avoid this place. *(Pathetically)* (Verse 28). How can cursed Rāma, after having destroyed his beloved, now alone visit that Panchavaṭī or leave without honouring it, wherein he passed those days in her company as if in his own house, and in long conversations about which we (Rāma and Sitā) ever remained engaged afterwards?

S'ambūka:—Victory, victory to your Majesty! My lord, the revered Agastya, having heard of your being in the neighbourhood from me, sends you this message:—'Having prepared the auspicious rites for your descent from the aerial car the affectionate Lopāmudrā awaits you, and so do all the sages. Therefore come and honour us with your presence. Afterwards having gone to your own country in the swift Pushpaka, you will be ready for the As'vamedha sacrifice.

Rāma:—As the venerable sage commands.

S'ambūka:—Your Majesty then may direct the Pushpaka in this direction.

Rāma:—*(Directing the Pushpaka)* Revered Panchavaṭī, forgive Rāma this momentary transgression of duty on account of his regard for the elders.

S'ambūka:—See, see, my lord. (Verse 29). Here is the mountain Krauncbāvata, where the tribes of crows are silent in the vast expanse of bamboo-clumps whistling in the wind, among which the flocks of owls hoot in the bowers which are their homes; upon this the serpents scared by the notes of the peacocks running hither and thither, climb up on the branches of the old sandal trees. Moreover, (Verse 30) Here are these southern mountains with the peaks made blue by the clouds resting on their points, and the waters of the Godāvarī rumbling and roaring in the ravines, here are those same holy confluences of the streams, the waters of which are deep, which are awful with the roar of the waves rushing, overwhelmed with dashing against one another. *(Exeunt both)*.

Act III.

(Then enter two Rivers).

One (River-nymph):—Friend Muralā, why do you look to be in haste?

Muralā:—Friend Tamasā, I am sent by Lopāmudrā, the wife of the sage Agastya, to the best of rivers, the Godāvarī, to deliver this message:—You know how since the abandonment of his wife, (**Verse 1**) The grief of Rāma, not manifest on account of his profundity but causing secret and acute pain inside, is like a drug boiled in a closed pot. And by that long continuance of sorrow produced by a calamity happening to such a beloved person, which has now gone to excess, good Rāma is now exceedingly wasted. On beholding him my heart is as it were shaken to its very centre (stem or root); moreover, now that good Rāma is returning, he must certainly behold in the Panchavaṭī wood those regions which witnessed the affectionate confidences between him and his wife, produced by dwelling together; and although good Rāma is firm by nature, still owing to the violent agitation caused by his excessive and overwhelming sorrow which must arise in such circumstances, at every step serious occasions of mishaps are to be apprehended for him in such places. Therefore venerable Godāvarī, thou shouldst be on the watch. (**Verse 2**). In every fit of distraction that comes upon good Râma, refresh his life with breezes from thy waves, sent up gently, cool with particles of spray, carrying with them the scent of lotus-filaments.

Tamasā:—This kindness is but fitting for affection that Lopāmudrā has for Rāma; but a radical means of reviving good Râma is at hand to-day.

Muralā:—How do you mean?

Tamasā:—Listen. When long ago Lakshmaṇa had gone after abandoning Sîtâ in the neighbourhood of Vālmīki's penance-grove, the queen Sītā, when she found that the throes of child-birth had come upon her, threw herself into the stream of the Gangā on account of the extreme violence of grief. And there at that very instant she gave birth to two boys, and, being favoured by the venerable Earth and Gangā, was taken to the nether world; and after they had been weaned the goddess Gangā in person committed her two boys to the care of the great sage Prāchetasa (Vālmīki).

Muralā:—(*with astonishment*). **(Verse 3).** Even the unhappy turn of fortune of such persons proves very wonderful, when such (great) beings serve as instruments.

Tamasā:—But now the venerable Gangā having heard from the lips of Sarayū of the expected visit of dear Rāma to Janasthāna in connection with the S'ambūka incident, entertaining the same apprehension which affection made Lopāmudrā to entertain, has come accompanied by Sītā to visit the river Godāvarī on the pretence of performing some domestic rite.

Muralā:—The revered deity wisely thought so. For, surely when dear Rāma was in his capital, his attention being taken up with those various occupations which are conducive to the prosperity of the world, the distractions of his mind were restrained; whereas, being unengaged and having no other companion but his grief, his entrance into Panchavaṭī will be a great calamity to him. How is queen Sītā then to comfort Rāma?

Tamasā:—The river Bhāgīrathī spoke, "Dear Sītā, offspring of the sacrificial ground, to-day, as you know, is to be the ceremony of tying the auspicious knot for counting the twelfth year from birth of the long-lived Kus'a and Lava. Therefore worship with flowers gathered by thy own hand thy ancient father-in-law the sun-god, the dispeller of sin, the progenitor of such a great family of royal saints belonging to the race of Manu; owing to my power not even the sylvan divinities shall be able to behold thee when thou art upon the surface of the earth, much lesss mortals." And I also received this order "Tamasā, my daughter-in-law Jānakī loves thee much; therefore, be thou her companion." And I now am fulfilling my mission.

Muralā:—And I for my part will report this account to the revered Lopāmudrā. I think *that good Rāma too* has arrived.

Tamasā:—There emerging from a pool of the Godāvarī, **(Verse 4)** Jānakī comes to the wood, wearing a face beautiful though with cheeks exceedingly pale and emaciated, by the side of which her braid sways to and fro, as if she were the incarnation of Pathos, or the pain of separation in bodily form.

Muralā :—This is she, (**Verse 5**) resembling a charming sprout cut off from its stem. Long and terrible grief withering the flower of her heart wastes her very pale and emaciated frame, as heat produced in autumn the innermost petal of the *Ketakī*.

(*They walk about and exeunt*)

Pure Vishkambha.

(*Behind the scenes*).

A great mishap, a great mishap ! (*Then enter Sītā occupied in gathering flowers, listening with an expression of pathos and longing expectation*).

Sītā :—Ha ! I think it is my dear friend Vāsantī that speaks.

(*Again behind the scenes*). (**Verse 6**). That young elephant, which the queen Sītā long ago nourished with tips of Sallakī leaves gathered with her own hands, as it stood before her eager (for food).

Sītā :—What of him ?

(*Again behind the scenes*). Sporting with his mate in the water, that very elephant has been attacked and engaged by another mighty elephant leader through pride (for his strength).

Sītā :—(*In confusion going forward a few steps*). My lord ! protect, protect that son of mine. (*Gesticulating recollection, with dejection*). Alas ! Alas ! Unfortunate that I am, the same words to which I had been familiar for a long time persistently follow me (stand foremost on my lips) at the sight of Panchavaṭī. Alas, my lord ! (*so faints*).

Tamasā (*entering*):—My child ! take comfort ! take comfort ! !

(*Behind the scenes*). O Sovereign of balloons, stop here.

Sītā :—(*Having recovered her consciousness, with joy and fear*). Ha ! whence comes this reverberating utterance which is strong and deep like the heavy roaring of a cloud filled with water, which all of a sudden restores even a wretched person like myself yearning with longing, the cavities of my ears being filled with its sound ?

Tamasā :—(*with tears of affection*) O child ! (**Verse 7**) Why art thou in such a state on account of an indistinct sound of uncertain origin, like a pea-hen startled and excited at the sound of a raincloud ?

Sītā:—Revered lady! Do you call it "Indistinct?" From the combination of the notes I recognized it was my lord who spoke.

Tamasā:—The report goes that the king of the race of Ikshva'ku has come to Janasthāna to punish a S'ūdra ascetic.

Sītā:—I am glad to see that the *king* does not neglect his *kingly* duties.

(*Behind the scenes*). **(Verse 8).** Here are those very slopes of that mountain which has the Godāvarī in its vicinity, which are full of numerous torrents and caves, where even the trees and the wild animals were my friends, on which I dwelt for a long time in the society of my dear wife.

Sītā:—(*Looking forth*) Ha! is this my lord himself with a form pale, attenuated and weak like the disc of the moon in the morning, and recognizable only by his graceful and dignified mien? Revered Tamasā, support me. (*After uttering these words she swoons in the arms of Tamasā*).

Tamasā:—Daughter! take comfort, take comfort.

(*Behind the scenes*). By this sight of Panchavaṭī, **(Verse 9)** stupor first envelopes me (my senses) like a column of smoke arising from the fire of grief smouldering within, which will to-day blaze forth without restraint. O my dearest! Jānakī!

Tamasā:—(*to herself*).—This is what was feared by the elders.

Sītā:—(*coming to herself*) Alas! how is this?

(*Again behind the scenes*). Alas! Queen! my beloved companion during my sojourn in the Daṇḍakā wood, princess of Videha!

Sītā:—Alas! alas! Having addressed me, a wretched being, he has even swooned with the dark-blue lotuses of his eyes closing. Alas! How has he fallen on the surface of the earth, helplessly and with his breath suspended! Revered Tamasā! Save, save! bring to life my lord.

(*So saying she falls at her feet*).

Tamasā:—**(Verse 10)** Do thou thyself, O blessed one, restore to life the lord of the world, for dear is the touch of thy hand, and in it he takes delight.

Sītā:—Come what may I do as thou biddest (*exit in haste*).

(Then is seen Rāma, fallen on the ground being touched by Sītā in tears, and reviving and full of joy).

Sītā:—*(Somewhat delighted)* I feel as if the life of the three worlds has come back.

Rāma:—Oh joy, what is this? (**Verse 11**). Can this be the juice of the leaves of the sandal wood tree of Paradise? Can this be a shower of the sproutlike lunar rays when pressed? Can this be a revivifying elixir poured over my heart, gladdening again my scorched life? Moreover, (**Verse 12**) Surely this is that touch to which I was formerly accustomed, which revives my soul, and soothes it; which suddenly removing the swoon caused by grief, again diffuses numbness by giving joy.

Sītā:—*(Withdrawing in a timid and excited manner)* This much even is a great deal for me at present.

Rāma:—*(sitting up)* Surely I cannot have been favoured by my loving queen Sītā?

Sītā:—Alas! will my lord then search for me?

Rāma:—Well! Let me look about for her.

Sītā:—Revered Tamasā! Let us move away. If the king sees me he will be more angry with me for having approached him without permission.

Tamasā:—Oh my child! By the favour of the Ganges thou hast been made invisible even to the sylvan deities.

Sītā:—Ah! it is so.

Rāma:—Ah, dear Jānakī.

Sītā:—*(Sobbing with excitement)* My lord! This is indeed inconsistent with what has happened. *(with tears)* Or rather, why should I, with an adamantine heart, be relentless towards my lord who, kind-hearted, thus addresses me, an unhappy woman, and whose sight it is not possible (for me) to obtain even in another life? I know his heart and he also knows mine.

Rāma:—*(looking all round, in despair)*. Alas, there is no one here.

Sītā:—Revered Tamasā! What is the state of my heart on beholding him under these circumstances, though he did repudiate me without cause.

Tamasā:—I know it, daughter, I know it. (**Verse 13**) Indifferent from despair, and clouded with anger on account of that unkind action, petrified as it were by this sudden

meeting after this long separation and appeased on account of his goodness, full of deep compassion (too) on account of the piteous words of thy beloved, thy heart is as it were melted with affection at this moment.

Rāma:—Queen! **(Verse 14).** Thy touch, moist and cool from affection, like incarnate favour, still gladdens me; but where art thou, that causest the delight?

Sītā:—These are the mellifluous utterances of my lord, which reveal a fathomless depth of affection, and overflow with delight, by comprehending which I highly prize my existence, though my unjust banishment is a dart (rankling in my heart).

Rāma:—Or whence can my beloved be here? Surely this must be Rāma's delusion caused by his skill in constantly thinking about her.

(*Behind the scenes*). Woe! Woe! (*then is recited the first half of the stanza beginning "The young elephant which the queen Sītā etc."*)

Rāma:—(*pathetically and eagerly*) What of him?

(*Again behind the scenes*).

(*The second half "with his mate" etc. is recited*).

Sītā:—Who will now be appointed?

Rāma:—Who is he, where is that wicked one, that attacks the fondling of my dear wife, (particularly) in the company of his mate? (*rises*).

(*Entering in flurry*) Vāsantī:—How! his majesty Rāma!

Sītā:—Oh! my dear friend Vāsantī.

Vāsantī:—Victory, victory to the king.

Rāma:—(*eying her*) What! the queen's dear friend Vāsantī.

Vāsantī:—King! hasten, hasten! Descend from here to the Godāvarī by the Sītātīrtha lying to the south of Jaṭāyu's peak and rescue the pet of the queen.

Sītā:—Alas! father Jaṭāyu, dreary appears this Janasthāna without you.

Rāma:—Oh, these allusions to past events cut my heart to the quick.

Vāsantī:—This way, my lord, this way

Sītā:—Revered lady, is it indeed true that even the sylvan deities will not see me?

Tamasā :—Oh my daughter, the power of the Goddess Ganges transcends that of all divinities; then why dost thou thus fear ?

Sītā :—Then let us follow (*they then walk about*).

Rāma :—Revered Godāvarī, I bow to thee.

Vāsantī —(*observing*) My Lord! rejoice at the victory of the queen's pet accompanied by his mate.

Rāma :—May the long-lived one be victorious !

Sītā :—Gracious heaven ! has my pet become so large ?

Rāma :—O queen, you are to be congratulated. **(Verse 15)** That pet of thine, who, with his tender tusk smooth like the fibre of a lotus stalk, shooting up, used to drag, fair one, the leaf of the *lavalī* from the root of thy ear, being now the victor of rut-shedding elephants, has become a recipient of all the blessings which attend upon youth.

Sītā :—*May he live long and may he never be separated* from this gentle-looking mate !

Rāma :—Friend Vāsantī, observe, observe, our pet has learnt even the art of courting his beloved. **(Verse 16)** For, after giving her morsels of lotus-stalks up-rooted in frolic, he has given to her mouthfuls of water perfumed with the blooming lotuses; he afterwards besprinkled her to her heart's content with the shower of spray from his trunk, and then at the end (of the bath) he held over her through affection a lotus-leaf with a straight stalk as an umbrella.

Sītā :—Revered Tamasā ! He then has grown so large, but I do not know how big Kus'a and Lava have become in such a long time.

Tamasā :—As he is, so they are also.

Sītā :—Thus wretched am I, who am not only undergoing unbearable separation from my lord but from my sons too.

Tamasā :—Such is the decree of Destiny.

Sītā :—To what purpose have I given birth to sons inasmuch as my lord did not kiss their pure lotus-like faces, so (charming) as they are, with their cheeks bright on account of their teeth, a little thin, tender and white, on which (faces) plays laughter accompanied by a charming sweet sound (prattle) and decked with locks.

Tamasā :—May it be (kissed) by the favour of the gods !

Sītā :—Revered Tamasā, my breasts are heaving and overflowing with milk as I am thus put in mind of my sons,

and now the proximity of their father has made me feel to be in the midst of domestic surroundings for a moment.

Tamasā :—Need this be told? Surely child is the utmost limit of affection, and it is the most powerful link to bind the parents to one another: (Verse 17) An offspring is really the one knot of the hearts of the parents, since in it is centred their affection.

Vāsantī :—May your Majesty look also in this direction! (Verse 18) Here is this same peacock, with his crest raised up and appearing like a diadem of jewels, accompanied by his mate, uttering his cry upon the Kadamba tree, whom with new-fledged feathers beautifully waving, your beloved wife nourished day by day.

Sītā :—(*with admiration and tears of affection*). It is he, it is he.

Rāma :—Rejoice, darling, rejoice.

Sītā :—So be it.

Rāma :—(Verse 19). I remember thee with affectionate heart like a son, as thou wast made to dance by my fair (wife) to the beatings of her tendril-like hands, who was adorning thee by the quick and charming play of her eye-brows and by her eyes that rolled round in their sockets as you moved round. Oh, even animals hold fast to old friendships. (Verse 20) This Kadamba tree which has put forth a few flowers was reared by my darling.

Sītā :—(*Observing it with tears*) My lord has rightly recognised it.

Rāma :—(Verse 20 second half). This mountain-peacock appears to remember the queen, because he falls into an ecstasy on it, as in the company of a relative.

Vāsantī :—Let your Majesty sit down here.

(*Rāma sits down*).

Vāsantī :—(Verse 21). Here is the stone-slab in the midst of the thickly growing and tender plantain grove on which you used to recline in the company of thy beloved; it is even now not deserted by the deer, because Sītā used often to sit here and give them grass.

Rāma :—I cannot bear even to look at this.

(*so he weeps and sits elsewhere*).

Sītā :—Friend Vāsantī, what is this that you have done by showing this to my lord and to me? Alas! Alas! My lord is

the same; this is the very forest of Panchavaṭī; this is the same Vāsantī, my dear friend; these are the very regions of the forest on the Godāvarī that witnessed our various confidential intercourse; these are the same beasts, birds and trees that were non-different to me from children; and I am the same; but all this does not exist for me, an unfortunate woman; such has turned out to be the change in the mortal world.

Vāsantī:—Dear Sītā, how don't you see the condition of Rāma? (Verse 22) He, giving delight to our eyes by his limbs lovely like a fresh blue lotus, was ever new to us though seen at pleasure and continually; even he with his senses distracted, his complexion turned pale and his body emaciated through grief can now be recognised but with great difficulty as the same; and yet he is charming to the sight.

Sītā:—I see it, friend, I see it.

Tamasā:—May you (ever) enjoy the sight of what is dearest (your husband)!

Sītā:—Alas destiny! who could have imagined even in a dream that I could be separated from him and he from me? Then let me, though for a moment, as if I had obtained a sight of him in another birth, behold my loving lord in the interval between floods of tears. (*she remains looking at him*).

Tamasā:—(*clasping her, with tears*) (Verse 23) Thy eye, white, sweet and beautiful, shedding the tears of joy and grief, that fall in abundant showers, and pouring forth affection, having long eyelashes, turned up and stretched, bathes the lord of thy heart, like a stream of milk.

Vāsantī:—(Verse 24) Let the trees dropping honey furnish an offering with flowers and fruit; let the winds of the wood laden with the perfume of full-blown lotuses blow gently; let the birds, with melodious tunes, sing sweetly without ceasing; for here has king Rāma come again in person to this wood.

Rāma:—Come, friend Vāsantī, sit here.

Vāsantī:—(*sitting, with tears*) Great king! Is the prince Lakshmaṇa well?

Rāma:—(*not hearing it*) (Verse 25) On beholding the trees, birds, and antelopes which Sītā used to nourish with water, wild rice, and grass dispensed with her lotus-hand, a strange indescribable emotion which is capable of breaking (even) a stone, which is as it were the liquid essence of the heart, comes over me.

Vāsantī:—Great king! I ask if the prince Lakshmaṇa is well.

Rāma:—(*to himself*). Ha! She calls me "great king", a loveless mode of address, and with accents faltering from weeping asks after the health of Lakshmaṇa only; therefore I believe she knows the Sītā affair. (*Aloud*) Ah! the prince *Lakshmaṇa is well.*

Vāsantī:—(*weeping*) My lord, why are you extremely cruel?

Sītā:—Friend Vāsantī! Why dost thou speak to him in this way? My noble lord deserves kind words from every one, specially from my dear friend.

Vāsantī:—(**Verse 26**). "Thou art my life, thou art my second heart, thou art the moonlight of my eyes, thou art ambrosia to my body." With these and hundreds of such sugared words having flattered that artless one—that very one thou—but enough, what need of more talk in this matter? (*she then swoons*).

Tamasā:—It is but natural that she should thus break off in her speech and faint.

Rāma:—Compose thyself, friend, compose thyself.

Vāsantī:—(*coming to herself*) Why then was this unworthy act done by your Majesty?

Sītā:—Friend Vāsantī! cease! cease.

Rāma:—Because people would not tolerate it.

Vāsantī:—For what reason?

Rāma:—They themselves know some reason (*which is incomprehensible to me*).

Vāsantī:—(**Verse 27**) Oh, hard-hearted one, fame they say, is dear to thee; but can any infamy be more dreadful than this? What became of the fawn-eyed one in the forest? Tell me, lord, what dost thou suppose?

Sītā:—Rather art thou Vāsantī cruel and hard-hearted who thus tormentest my noble lord who is already afflicted.

Tamasā:—Nay, it is love and grief that speak thus.

Rāma:—Friend, what else could I think? (*Verse 28*). Surely, her creeperlike body resembling a soft and tender lotus, as if it were composed of moonlight, was torn to pieces by wild beasts, when she moved slowly on account of the

throbbing burden of her womb while her eyes rolled like those of a timid fawn but one year old.

Sītā:—My noble lord, I am still alive.

Rāma:—Oh ! dear Jānakī, where art thou ?

Sītā:—Alas ! alas ! my noble lord is weeping aloud as if he were an ordinary person.

Tamasā:—Dear child, it is but proper. The afflicted must extinguish their sorrow. (Verse 29). When a tank is flooded, an outlet is the only remedy. When the mind is agitated by sorrow it is sustained only by lamentation. This is especially the case with dear Rāma to whom life has been exceedingly painful in many ways. (Verse 30) He has to govern this world according to law with vigilant mind ; sorrow for his beloved withers his heart as heat a flower ; as he himself repudiated thee it is hard for him to seek relief from sorrow by weeping; weeping is, indeed, a gain to him in that he still breathes (continues to live on account of it).

Rāma:—Alas ! alas ! (Verse 31) My heart that is deeply affected is bursting, but is not riven asunder in two. My shattered frame brings on stupor, but does not lose its consciousness ; an inward burning inflames my body, but does not reduce it to ashes; destiny strikes me, piercing my vitals, but does not cut off my life.

Sītā:—Even so it is.

Rāma:—Ye worthy citizens and inhabitants in the country ! (Verse 32) Ye would not like the queen as reported to me to remain in my house, therefore I abandoned her like grass in the uninhabited forest, and did not even mourn for her; but these various objects long familiar to me move me ; therefore, I being helpless weep thus bitterly to-day; please forgive me.

Vāsantī:—(*to herself*) Very deep is the tide of the ocean of sorrow. (*Alou* My lord, with respect to a matter that is past summon courage.

Rāma:—Friend ! Why do you speak of courage ? (Verse 33) It is now the twelfth year since the world was bereft of Sītā ; her very name has been blotted out ; and Rāma still lives.

Sītā:—I am charmed by these words of my noble lord.

Tamasā:—Even so, my dear child. (Verse 34) These words, though steeped in affection, should not be very dear

to thee but appalling from the sorrow they reveal; they are streams of honey mixed with poison that flow upon thee.

Rāma:—Oh Vāsantī! (Verse 35) Did I not indeed endure in my heart a sharp shaft of sorrow, though piercing the vitals, like a red-hot javelin driven obliquely into my heart or the venomous bite of a serpent?

Sītā:—So I, wretched woman that I am, have again become the cause of trouble to my noble lord.

Rāma:—Though I had thus steadied my heart very firmly, still on seeing the various dear objects once familiar to me, I experience this uncontrollable agitation. For, (Verse 36) breaking through whatever effort I make, though with difficulty, to check the outburst of the emotion of grief that swells beyond bounds, there spreads over me with force some indescribable distraction of the heart, as the current of water, gushing with irresistible velocity, breaks through a dam of sand.

Sītā:—By this agitation caused by grief which has come upon my noble lord the dreadful outburst of which cannot be arrested, my heart as it were forgetting its own sorrows is indescribably bewildered.

Vāsantī:—(*to herself*) The king has fallen in a painful state. I will therefore divert him. (*Aloud*) Let my lord honour these parts of Janasthāna long familiar to him by looking at them.

Rāma:—Just as you say (*with these words he rises and walks about*).

Sītā:—I believe that the devices which my dear friend thinks of to relieve his pain will only inflame it.

Vāsantī:—(*pathetically*) Sire, Sire, (Verse 37) thou wast in this very bower of creepers, having thy eye directed towards her path, when she tarried long on a sand-bank of the Godāvarī, having her attention attracted by the swans; when she was returning, seeing you very much vexed she made through fear a graceful suppliant folding of the hands like the bud of a lotus.

Sītā:—Thou art cruel, friend Vāsantī, thou art cruel, in that thou dost again and again afflict me, wretched woman, and my noble lord by shaking the arrows of grief buried in the centre of the heart.

Rāma :—Relentless Jānakī ! Thou seemest to be seen here and there, but thou dost not take pity upon me. **(Verse 38)** Alas ! queen ! my heart is bursting, the frame of my body is falling asunder; I think the world to be a void, I burn within with thick flames ; my helpless soul sinks and is, as it were, engulfed in pitchy darkness; and distraction paralyses me from all sides; wretched man that I am, what shall I do? (*swoons away*).

Sītā :—Alas ! alas ! my lord has swooned again.

Vāsantī :—My lord ! Take comfort; take comfort.

Sītā :—Alas, my noble lord ! cursed am I, since there comes over you on account of me a change of condition, which is terrible on account of your life being put again and again in danger—you who are the support of the welfare of the whole world (*so saying swoons*).

Tamasā :—Dear child ! Take comfort, take comfort. The touch of thy hand alone will again be a means of reviving dear Rāma.

Vāsantī:—What ! does he not even now recover ? Ah ! dear friend Sītā ! Where art thou? Cause the lord of the life to recover.

(*Sītā hurriedly approaches Rāma and touches him on the heart and fore-head*).

Vāsantī:—O joy ! dear Rāma has revived.

Rāma:—**(Verse 39)** This touch besmearing as if with ambrosial unguents the internal and also the external elements of my body, though it brings me back to life suddenly, diffuses through my frame another numbness, as it were, from joy. (*with his eyes closed from delight*) Friend Vāsantī, thou art fortunate.

Vāsantī:—In what respect, my lord ?

Rāma:—Friend, what else? Jānakī is again with me !

Vāsantī:—Oh, my lord Rāma ! where is she?

Rāma:—(*shows that he feels the pleasure of her touch*) Look! surely here she is just in front of thee.

Vāsantī:—My lord ! when I, unfortunate one, am already consumed by grief for my dear friend, why dost thou add fresh fuel to the flame by this wild talk terrible even to the piercing of my vitals.

Sītā:—I wish to withdraw; but this my hand, fastened as

if with adamantine cement, has become full of perspiration, helplessly paralysed, and trembles as if utterly powerless, on account of the touch of my noble lord which, owing to his enduring affection, is cool and refreshing to me, which quickly assuages my long and terrible sorrow.

Rāma :—Friend! How can you speak of wild talk? (Verse 40 first half) That hand which, wearing bracelets, was long ago taken by me in the marriage ceremony, which was familiar with (*i. e.* possessed the same qualities as) the rays of the moon cool as ambrosia.

Sītā :—My noble lord! thou art now the same.

Rāma :—(latter half of Verse 40) That very same hand of hers, beautiful on account of its resemblance to snow-flakes and like a tender *lavalī* shoot, has again been obtained by me. (*With these words he seizes it*)

Sītā :—Alas! alas! charmed by the touch of my lord I have surely committed a blunder.

Rāma :—Friend Vāsanti! Having my senses fascinated (paralysed) with joy I am not master of myself on account of excitement. Therefore do you hold her for a moment.

Vāsanti :—Alas! This is simply madness.

(*Sītā quickly snatches away her hand and withdraws*).

Rāma :—Alas! alas! what a blunder! (Verse 41). That leaf-like hand numbed, perspiring and trembling, has suddenly slipped away from mine that is numbed, moist and trembling.

Sītā :—Alas! Alas! with eyes at one time wandering, at another fixed, at one time dazed, at another wildly rolling, he is not yet able to compose himself.

Tamasā :—(*Looking at Sītā with affection, admiration and smile*) (Verse 42). My dear child, with her limbs perspiring having the hair erect, and quivering, has become, through the delight caused by the touch of her beloved, like the branch of a Kadamba tree agitated by the wind, and washed by recent showers, with its buds just appearing.

Sītā :—(*To herself*) Ah! having thus lost control over my heart I am ashamed in the presence of revered Tamasā; what indeed will be her thoughts to behold this repudiation and yet such an affection on my part?

Rāma :—(*Looking in every direction*) What! is she not here? Oh cruel Sītā!

Sītā:—Indeed I am cruel in that seeing thee in this state I yet remain alive.

Rāma:—Oh queen! where art thou? Take [illegible] on me. Thou oughtest not to abandon me in this plight.

Sītā:—Ah, my noble lord! This seems to be the reverse (of the truth).

Vāsantī:—My lord, be calm. By means of thy own transcendental firmness steady thy soul, that [illegible] gone to excess (in its sorrow). Whence could my dear friend be here?

Rāma:—Evidently she is not here; otherwise how could even Vāsantī not see her? I wonder whether it can be a dream. But then I have not slept. How, indeed could Rāma sleep? Undoubtedly, it must be that almighty spirit of delusion due to my brooding (over her image) that repeatedly haunts me.

Sītā:—It is I, cruel woman, that have deluded my noble lord.

Vāsantī:—My lord, look, look! (Verse 43). Here is the car of black iron belonging to Rāvaṇa broken by Jaṭāyu; and in front of thee are the asses with mouths like those of goblins, of which the skeletons alone remain; it was from this place that the enemy having cleft with his sword the roots of Jaṭāyu's wings rose up into the sky carrying Sītā trembling (with wrath), thus resembling a cloud in which the lightning flashes.

Sītā:—(*in terror*) My noble lord! father Jaṭāyu is being slain and I am being carried off; therefore help.

Rāma:—(*Rising with emotion*) Ha! villain, that robbest me of Sītā and Jaṭāyu's life, whither art thou going?

Vāsantī:—Oh king, meteor of destruction to the race of the Rākshasas! Hast thou even now an object of wrath left?

Sītā:—Alas! I also have become distracted.

Rāma:—Quite strange is my present change of condition. (Verse 44) That former separation from the fair-eyed one (Sītā), which produced in the world the sensation of astonishment by means of the combats of brave warriors in which there were constant incidents causing diversion, assuredly ended in the slaughter of my enemies through the existence of remedies, but how is this present never-ending, irremediable separation to be borne without complaining?

Sītā:—Never-ending! Alas! wretched woman that I am, I am undone.

Rāma:—Oh misfortune! (Verse 45) In what place art thou, my dearest, where even the alliance of the monkey-chief is of no avail to me, where the strength of the apes is fruitless, fruitless too is the wisdom of Jāmbavat; where even the son of the wind cannot have access; and even Nala, the son of Vis'vakarman, cannot make a path; whither even the arrows of Lakshmaṇa cannot penetrate?

Sītā:—I am made to esteem very highly that former separation (at the present moment).

Rāma:—Friend Vāsantī! the sight of Rāma is now simply painful to his friends. How long shall I keep you weeping? Give me leave now to depart.

Sītā:—(*with emotion and bewilderment embracing Tamasā*) Revered Tamasā, my lord is now departing (*she swoons*).

Tamasā:—Dear child! Take comfort, take comfort. We also must go to the feet of Bhāgīrathī to perform the auspicious ceremony of the birthday rites of the long-lived ones, Kus'a and Lava.

Sītā:—Revered lady, be pleased. Let me behold, even for a moment, the person whose sight it is not easy to obtain.

Rāma:—I have now an associate in the performance of the As'vamedha.

Sītā:—(*with agitation*) Who, my noble lord?

Rāma:—A gold image of Sītā.

Sītā:—(*Breathing a sigh of relief; with tears*) Thou art now indeed my noble lord; my lord has now plucked out the dart of the shame of my repudiation.

Rāma:—Let me now comfort my tear-bedewed eye by looking at that.

Sītā:—Blessed is she (the image) that is highly esteemed by my noble lord and that by pleasing my lord has become the pillar of the world's hope.

Tamasā:—(*embracing her with smiles and tears of affection*) Oh my dear child, in speaking thus thou praisest thyself.

Sītā:—(*hanging her face down with a bashful expression —aside*) I am laughed at by the revered Tamasā.

Vāsantī:—This meeting is a great favour to me. But as

for thy going let it be so ordered as to prevent any neglect of duty.

Rāma:—Vāsantī has now become unfavourable (to me).

Tamasā:—My child, come, we must go.

Sītā:—(*sorrowfully*) Let us do so.

Tamasā:—But how canst thou go, (Verse 46) the contact of whose eye, lengthened with longing as it were and rivetted on thy beloved, can be checked only with heart-rending efforts.

Sītā:—my repeated bow to the lotus-feet of my noble lord, a sight of which is only procured by extraordinary merit. (*She swoons away*).

Tamasā:—Dear child ! Take comfort, take comfort.

Sītā:—(*Coming to herself*) How long can one expect to behold the full moon through an opening in the clouds ?

Tamasā:—Oh wonderful is the chain of events (arrangement of incidents)! (Verse 47) The pathetic sentiment, though one in itself, being modified by various occasions, seems to assume different forms as it were, as water assumes the various modifications of eddies, bubbles, and waves and it is all, nevertheless, but water only.

Rāma:—O prince of balloons, come here.

(*All rise*)

Tamasā and Vāsantī :—(*To Sītā and Rāma respectively*) (Verse 48) May the earth and the river of the gods together with such divinities like ourselves and that great preceptor, the originator of metres, and the sage Vasishṭha, too, accompanied by Arundhatī, bestow upon you blessings tending to great future prosperity.

(*Exeunt all*)

Act IV.

(*Enter two ascetic boys*)

First :—Saudhātaki ! observe the delightful appearance which the revered Vālmīki's hermitage presents to-day on account of the elaborate preparations made for the guests who are assembled here in large numbers. For, (Verse 1) the deer belonging to the hermitage drinks to his fill of the warm and sweet scum of the boiled wild-rice that remains over and above what has been consumed by his beloved doe that has

recently brought forth young ones; and the fragrance of the cooking of vegetables mixed with the fruit of the jujube is diffused abroad slightly blended with the spreading odour of cooked rice mixed with ghee.

Saudhātaki:—Welcome are the gray-bearded folks of various descriptions who have been the cause of this holiday.

First:—(*Laughing*) Your reason for showing respect for the elders is a peculiar one indeed!

Saudhātaki:—O Dāṇḍāyana, what is the name of the guest that has come to-day bringing with him a great company of old folks?

Dāṇḍāyana:—A truce to your joking! The fact is, it is the revered Vasishṭha who has to-day arrived from the hermitage of Ṛshyasṛnga conducting the wives of the great king Das'aratha, with Arundhatī at their head. Then why do you chatter in this wild way?

Saudhātaki:—Ah! Vasishṭha?

Dāṇḍā.:—Certainly.

Saudhā.:—I however thought he was a tiger or a wolf.

Dāṇḍā.:—How so? what do you mean?

Saudhā.—Why, the moment he arrived he greedily feasted upon that poor tawny calf.

Dāṇḍāyana:—In acceptance of the holy text—the *Madhuparka* should be accompanied with a dish of fleshmeat—householders offer a heifer, a big bull or a goat to a S'rotriya coming as a guest. And the writers of holy law enjoin this as a duty.

Saudhātaki:—Oh! you are caught.

Dāṇḍ:—How so?

Saudhā:—For, when the worshipful Vasishṭha arrived the heifer was slaughtered. But to-day when the royal sage Janaka came the revered Vālmīki offered *the Madhuparka* with simple curds and honey, while he let off the heifer.

Dāṇḍāyana:—The holy sages prescribe this mode of reception only in the case of those who have not abstained from flesh; but the revered Janaka has abstained from flesh.

Saudhā:—For what reason?

Dāṇḍā:—The moment he heard the sad calamity that befell Sītā, he took to the life of an anchorite and it is some years since he has been practising religious austerities in the penance-grove of Chandradvipa.

Saudhâtaki:—Why then has he come here?

Dāṇḍā:—To see the revered Vālmīki, his old and intimate friend.

Saudhā:—Has he had an interview with his relations today or not?

Dāṇḍā:—It was only just now that the revered Vasishṭha sent the venerable Arundhatī to Kausalyā to say 'thou must come in person and see the king of Videha'.

Saudhā:—Just as these old folks are met together, let us likewise meet the boys and celebrate by playing the festive occasion of a holiday. Where then is Janaka? (*They walk about*).

Dāṇḍā:—Here is that aged royal sage Janaka, an expounder of Brahma, who having paid his respects to Vālmīki and Vasishṭha, now takes up his seat at the root of the tree outside the hermitage; who (Verse 2) indeed is tormented by grief for Sītā, ever clinging to his heart, like an old tree with fire spreading within. (*Exeunt both*).

End of mixed Vishkambhaka.

[*Then enters Janaka*]

Janaka:—(Verse 3) The grief produced by that great calamity, inflicted upon my child, which was sharp, heart-wounding and painful, does not cease, but being poignant and continually felt, and as if ever fresh though of long standing, still grinds through my vitals like a saw. What a hard fate! My wretched body, though its essential elements are dried up by old age, by overbearing grief and again by frequent penances as Parāka, Sāntapana and others, and thus deprived of its support, does not fall dead; and the Ṛishis think those sunless worlds called Andhatāmisra are allotted to those who slay themselves. The terrible agony of my grief, which is as it were fresh even after many years and the vividness of which is brought out by continual brooding, does not cease. Oh! dear Sītā, sprung from sacrificial ground, such is the lot of thy birth that has developed itself, that on account of shame I cannot even weep freely. Alas! my daughter! (Verse 4) I remember thy lotus-like face as a child, prone to capricious smiles and tears, in which glittered the points of some soft bud-like teeth, the sweet prattle of which was faltering and senseless. O revered Earth, you are very hard-

hearted, indeed!* (Verse 5) Why did you bear, O cruel one, the destruction in that manner of that daughter of yours whose greatness you, the fire, the sages, Vasishṭha's wife and Gangā, nay even the divine sun, the progenitor of Raghu's race himself, knew; whom you brought forth as the goddess of speech did learning; and who herself was of divine rank like any of the preceding?

(*Behind the curtain*) This way, this way, your exalted ladyship and great queen.

Janaka:—(*Looking*) Ha! the revered Arundhatī, with Grishṭi showing her the way. (*rising up*) But whom could he mean by great queen? (*observing*) Ah, ah! How is it that she is my dear friend Kausalyā, the lawfully wedded wife of the great king Das'aratha? Who could believe that it was she? (Verse 6) She was in the house of Das'aratha like the goddess of prosperity. Or rather she was the goddess of prosperity herself; what need of the particle of comparison? Alas! that very lady has become as it were a changed being by the power of fate, a strange being of grief all compact; alas! the reverse of destiny! (Verse 7) The sight of that very person, who was formerly an embodied feast to my eyes, has now become intolerable like brine to a wound.

(Then enter Arundhati, Kausalyā and Chamberlain).

Arundhatī:—I tell thee the command of the spiritual guide of thy family addressed to thee was this—thou must come in person and see Videha's king—it was for this reason that I was sent; then why this great hesitation at every step?

Kanchukī:—Queen! fortify thyself. I request thee to comply with the injunction of the revered Vasishṭha.

Kausalyā—The necessity of beholding the lord of Mithilā at such a time makes all my sorrows break out again at once. I cannot compose my heart, the main roots of which are cracking.

Arundhatī:—What doubt is there about this? (Verse 8) The sorrows of mortals, produced by separation from relations, though continually felt, become at the sight of some very dear person intolerable, and surge around us as if with a thousand streams.

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* In the text this sentence has by oversight been printed above verse 4 instead of below it.

Kausalyā:—How can I show my face in the presence of that royal sage her father, after what has happened to my dear daughter-in-law ?

Arundhatī:—(**Verse 9**) Here is thy estimable relation, the chief of the house of Janaka, to whom the saint Yājnavalkya expounded the whole knowledge of Brahma.

Kausalyā:—Here is that royal saint, the father of my dear daughter-in-law, the delight of the heart of the great king (Das'aratha). Alas ! alas ! I am made to remember those days which were charming on account of the absence of dejection. O Destiny ! All that is no more.

Janaka:—(*approaching*) Revered Arundhatī, Janaka of Videha whose banner is the plough bows to you. (**Verse 10**) With head resting on the ground I honour thee by whom thy husband, though a storehouse of holy light, though certainly greatest even among the great sages of old, considers himself purified, thee who art the cause of welfare to to the three worlds, who art to be worshipped by the whole earth like the goddess of the dawn.

Arundhatī:—May the supreme Light shine upon thee ! May the god that blazes and stands beyond the reach of darkness purify thee !

Janaka :—Worthy Gṛishṭi ! is that mother of the king, who protects his subjects, all right ?

Kanchukī :—(*To himself*) We are cruelly and unreservedly reproached. (*Aloud*) Royal saint ! Thou oughtest not to inflict fresh sorrow, as thou dost by this anger, upon the queen, who is already very sorrowful, and has long lost the sight of the moon-face of dear Rāma. It was surely some lamentable misfortune of dear Rāma also. For hearing that some dreadful slander was spreading everywhere among the citizens and the country-folk, who, being mean-minded, would not believe in the purification by fire, his Majesty committed that piece of cruelty.

Janaka :—(*angrily*) Ha ! who indeed is this so-called fire that he should presume to purify my daughter ? Alas ! After we have been insulted by Rāma we are again insulted by persons talking in this way.

Arundhatī :—(*Sighing*) Even so ! To mention fire in connection with my darling is derogatory. The word Sīta speaks enough. Alas, daughter ! (**Verse 11**) As for thy standing

to me in the relation of pupil, let that be as it is; in any case the excellence of thy purity strengthens my adoration for you; whether childhood or womanhood be thine, surely thou art to be worshipped by the worlds; in virtuous beings virtues are the object of reverence, not sex nor age.

Kausalyā :—Alas! my woes burst forth (*faints*).

Janaka :—Alas! what is this?

Arundhatī :—Royal sage, what else could it be? (**Verse 12**) That king, that happiness, those children, and those days,—all this was recalled to her mind on beholding thee, her friend; and then in the hour of that terrible reverse of condition thy friend lost her senses, for the minds of matrons are soft as a flower.

Janaka :—Alas! alas! truly I have become cruel in every way; since I do not receive affectionately the beloved wife of my dear friend, seen after a long time. (**Verse 13**) He was a worthy relation, he was a dear friend, he was my own heart; and he was to me incarnate joy, and the whole object of my life, body and life and whatever is dearer than these—what was not the beloved and august king Das'aratha to me? Alas! this is that very Kausalyā; (**Verse 14**) Whatever great offence she or her lord had committed in private I became separately the person to be blamed by husband and wife; afterwards it depended upon me whether they should be reconciled or continue to be angry; but enough; why should I call to mind what overcomes and consumes my heart?

Arundhatī :—Alas! Her heart has become motionless on account of her breath being long suspended.

Janaka :—Oh dear friend! (*besprinkles her with the water in his gourd*).

Kanchukī :—(**Verse 15**) Wonderful! Fortune, having first shown like an agreeable friend an unmixed favourableness, afterwards becoming terrible in her unexpected reverse, increases exceedingly the anguish of the mind.

Kausalyā :—(*Recovering*) O child Jānakī, where art thou? I remember the lotus of thy beautiful face on which a pure smile used to play, the chief ornament of which was the glory due to the recent celebration of marriage. Brighten my lap once more, dear child, with your limbs lovely like glittering moonlight. The great king would always

say—This is the daughter-in-law of our mighty ancestors of the race of Raghu, but as Janaka's daughter she is only a daughter to us.

Kanchukī:—It was as the queen says. (Verse 16) Although the king had five children, the foe of Subāhu was especially dear to him, and although he had four daughters-in-law, Sītā was as dear to him as his own daughter S'āntā.

Janaka:—Oh my dear friend, great king Das'aratha! Thus thou art in every way dear to my heart; how can I forget thee? (Verse 17) Ordinarily the parents of the girl honour the near relations of their son-in-law; in our connection that was inverted, thou didst strive to please me; thou, being such, hast been snatched away by Death, and (Sītā) also, the cause of our connection; but curses on this my life, a sinner, in this horrible hell of a world.

Kausalyā:—Daughter Sītā! what am I to do? This cursed life, firmly abiding, firm and fastened with adamantine cement does not leave me, wretched woman that I am.

Arundhatī:—Take comfort, princess; occasionally one must even desist from tears; moreover don't you remember what your family preceptor said at the hermitage of Rishyasṛinga that what was fated to happen took place but that it would end in good?

Kausalyā:—How can I expect such a thing, all whose hopes are past fulfilment?

Arundhatī:—Then what dost thou think, princess? Do you think that it was a false utterance! Surely it will come to pass, thou oughtest not indeed to think otherwise, noble matron of the Kshatriya race. (Verse 18) Let there be no doubt with respect to the utterance of Brāhmaṇās to whom the supreme light is revealed; for an excellent fortune waits upon their word; they speak not an ineffectual speech.

(*A great noise behind the scenes. All listen.*)

Janaka:—Oh! to-day being a holiday in honour of guests, it is the noise of boys engaged in unrestrained sport.

Kausalyā:—Indeed, childhood is the time when joy is easily attained. (*observing*) Ha! who is this in their midst that refreshes my eyes with proud limbs, beautiful and soft, adorned with grace like that of dear Rāma when young?

Arundhatī:—(*with tears of joy, to herself*). This is that secret like ambrosia to my ears communicated to me by

Gangā; but I do not know which of the two, Kus'a and Lava, this youth is. (*Aloud*) (Verse 19) Who is this that being seen suddenly produces on my eyes the effect of ambrosial collyrium, dark and soft like the leaf of the lotus, decorated with the lock (of hair on his head), of noble beauty, adorning as it were with his grace the crowd of boys, as if he were that darling of mine, the joy of the house of Raghu, again become a child?

Kanchukī:—This boy must surely be some Kshatriya in the condition of a religious student, I think.

Janaka:—So he is, for—(Verse 20) on his back he carries two quivers, one on each side, the heron-feathers of the arrows in which are kissed by his hair, his breast streaked with the purifying mark of slight ashes, has on it the skin of the deer, his lower garment dyed with red madder is held fast by a girdle of Mūrvā grass; and in his hand he has a bow with a rosary and also a *Pippala* staff.

Revered Arundhatī! What dost thou surmise? Whence does this boy come?

Arundhatī:—We have come only to-day.

Janaka:—Worthy Grishṭi! I feel exceedingly curious. Therefore go and ask the revered Vālmīki himself and say to the boy "certain old people here wish to see thee."

Kanchukī:—As your Majesty commands (*Exit*).

Kausalyā:—What say ye? Will he come when called in this way?

Janaka:—How can good manners be wanting in one of such a noble form?

Kausalyā:—(*observing*) How is this? That dear youth, after listening with modesty to the speech of Grishṭi and dismissing the hermit boys, is coming towards us.

Janaka:—(*observing him for a long time*). Ha! this is strange! (Verse 21) There is an excess of great qualities in him softened by modesty, youth and candour, capable of being discerned by the wise, but not by the unwise. This (excess of qualities) carries away my mind though dulled by stupor as a very small piece of lode-stone attracts a mass of iron.

Lava:—(*entering*) How shall I address my salutation to these persons whose names, rank and family I do not know, although they command my respect? (*Thinking*) This mode

of salutation is unobjectionable, as the elders say. (*Approaches respectfully*) Lava thus bows to you in succession.

Arundhatī and Janaka:—Blessed boy, may you live long!

Kausalyā:—Dear child! live long!

Arundhatī:—Come here, dear boy. (*Seating Lava on her lap, to herself*) Happily, not only has my lap, but also the cherished desire of my heart been fulfilled after a long time.

Kausālyā:—Dear child! Come here too. (*taking him on her lap*) Oh! not only by his bodily frame which is dark and shining like a half-opened blue lotus, but also by his voice which is very deep like the cry of swans whose throats are astringent with (devouring) the filaments of lotuses does he resemble Rāma; the touch of the boy's body, soft like the fully developed interior of a lotus, is like the touch of Rāma's. My child! let my look at thy lotus-like face. (*raising his chin, observing it closely, with tears and feeling*). Royal saint! dost thou not see? When closely examined his face resembles the moon-like face of my dear daughter-in-law.

Janaka:—I see, my friend, I see.

Kausalyā:—Alas, my heart that is as if distracted prattles something strange with reference to the boy.

Janaka:—(Verse 22) In this boy are manifested, as it were perfectly mirrored, all the very form, all the very grace of my daughter and of the chief of the house of Raghu; there is the same voice, the same natural modesty, and the same auspicious majesty. Ah destiny! why does my mind run wavering in delusive paths?

Kausalyā:—Dear child! hast thou a mother? or rememberest thou thy father?

Lava:—No, no.

Kausalyā:—Then whose son art thou?

Lava:—Of the revered Vālmiki.

Kausalyā:—Oh my darling! say what is fit to be said.

Lava:—This is all I know.

(*A voice behind the Scenes*).

Hear! hear! soldiers! Truly, this prince Chandraketu commands that no one is to trespass on the neighbourhood of the hermitage.

Arun. and Jan.:—Ha! ha! That dear Chandraketu is to be seen to-day, coming as he does on the occasion of guarding the sacrificial horse, is surely a happy day.

Kausalyā:—"The son of dear Lakshmaṇa commands," such are the words I hear—charming like drops of nectar.

Lava:—Noble Sir! who is this man named Chandraketu?

Janaka:—Thou knowest Rāma and Lakshmaṇa, the sons of Das'aratha?

Lava:—They are the heroes of the poem called Rāmāyaṇa.

Janaka:—Just so.

Lava:—How then can I not know them?

Janaka:—Chandraketu is the son of that Lakshmaṇa.

Lava:—Son of Ūrmilā then and the grandson of the royal sage, king of Mithilā.

Arund.:—(*Smiling*) Oh! the boy has shown a great knowledge of the poem.

Janaka:—(*Reflecting*) If you are so conversant with that history, then answer me this question. What are the names of the children of these sons of Das'aratha and from what wives they were severally born?

Lava:—This part of the poem has not been heard before by me or by any one else.

Janaka:—What? has it not been composed by the bard?

Lava:—It has been composed, but not published. However a certain portion of it has been arranged in a different form, full of sentiments and rendered fit for dramatic representation; and after writing it with his own hand, the revered sage has sent it to the sage Bharata, the author of the aphoristic work on dramaturgy.

Janaka:—With what object?

Lava:—That revered sage Bharata will cause it to be acted by the Apsarases.

Janaka:—All this sounds extremely wonderful.

Lava:—Moreover the revered Vālmīki has been exceedingly careful in this matter. That manuscript was sent to the hermitage of Bharata with some pupils and my brother was despatched, bow in hand, as their escort to ward off any possible danger.

Kausalyā:—My dear child! hast thou a brother too?

Lava:—I have; the noble Kus'a is his name.

Kausalyā:—By the word 'noble' thou meanest to say he is the elder-

Lava:—Even so, he is indeed my elder by order of birth.

Janaka:—What, are you twins?

Lava:—Quite so.

Janaka:—Child, tell me to what point has the composition of the poem been brought bown?

Lava:—After the king distracted by the lying calumny of the people had banished Sītā the queen sprung from sacrificial ground, Lakshmaṇa, having left her alone in the wood with the pains of child-birth approaching, returned—here the story stops.

Kausalyā:—Oh! my dear child with beautiful moon-like face! I wonder what crowning termination of the cruel sport of fate befell thy flower-body when thou wast left alone in the wood.

Janaka:—Alas, my child! (Verse 23) Having experienced that insult and the dreadful forest, and that pain produced by the hour of child-birth; when the hosts of eaters of raw flesh were encompassing thee about, thou must surely have repeatedly thought of me as a protector in this fear.

Lava:—(To Arund.) Noble lady! who are these?

Arund:—This is Kausalyā, this is Janaka. (*Lava surveys with great respect and sorrowful interest*).

Janaka:—Oh! the wickedness of the citizens! Oh! the precipitate action of king Rāma! (Verse 24, first half) While I brood unceasingly over this terrible thunderstroke of calamity, it seems to me the time has come for my wrath to blaze forth either with curse or bow.

Kausalyā:—(*With dismay and trembling*). Revered lady, help! help! appease the incensed royel sage.

Lava:—(Verse 25) Such is mostly the state of mind of the spirited that have received an insult.

Arund:—King! Rāma is your son, and the poor subjects are to be protected.

Janaka:—(Verse 24—the latter half) But in Rāma's case, peace to these both; for he is my treasure in the form of a son; the citizens are chiefly composed of Brāhmaṇas, children, old and decrepit persons and women.

Boys :—(*entering in a state of excitement*) Friend, we have heard of a certain creature which they call a horse in the country and we have seen the beast to-day with our own eyes.

Lava:—They speak of the "horse" in treatises on animals and warfare; tell me then how it looks.

Boys:—Listen. (Verse 26) Behind he carries a flowing tail, and that he waves continually; he has a long neck, his hoofs are full four in number, he eats grass, he sheds lumps of dung of the size of a mango; but what is the use of description ? He is going far off; come, come, let us go after him. (They drag him by his deer-skin and his hands).

Lava :—(*With a face expressing interest, consciousness of offending and modesty*) Noble people, look I am carried off by these boys (*he runs about quickly*).

Arund. and Jana. :—Satiate thy curiosity, dear child.

Kausalyâ :—I as well you feel gratified by the speech and form of one who has the forest in him. Revered lady, when I do not behold him, I feel as if I were robbed ; therefore let us advance and follow with our eyes for a time that boy of long life, as he runs.

Arun. :—How canst thou keep in sight that active fellow who must have gone a great distance by this time ?

Kanchukî :—(*Entering*) The revered Vālmīki saith— "In due time you will know all this."

Janaka :—This is of very grave import. Revered Arundhatī, friend Kausalyā, worthy Gṛishṭi ! We will ourselves go and see the revered Vālmīki (*exeunt all the old people*).

Boys (*entering* :)—Let our friend look at the wonderful sight.

Lava :—I see and understand. Surely this is a sacrificial horse.

Boys :—How do you know that ?

Lava :—Surely, you fools, you must have read the section devoted to it. Do you not see ? "For such a horse there are guards armed with corslet, staves and quivers, one hundred of each sort ". This force is evidently composed of soldiers so armed. If you do not believe all this, go and ask.

Boys :—Ho ! Ho ! For what reason does this horse roam about guarded ?

Lava:—(*Wistfully to himself*) Oh! As'vamedha is indeed the mighty test of the superiority of world-subduing Kshatriyas—that casts reproach upon all the rest of the warrior-tribe.

(*Behind the Scenes*).

(**Verse 27**) This horse is the banner or rather the proclamation of valour of the only hero of the seven worlds, the foe of the race of the ten-headed Rāvaṇa.

Lava:—(*With pride*) Ah! how irritating the words are!

Boys:—What say ye? The prince is clever indeed!

Lava:—Ho! ho! Is then the world void of Kshatriyas that proclamations are made in such a style?

(*Behind the Scenes*).

You, sir! whence can there be Kshatriyas as compared to the great king?

Lava:—Fie upon you impudent babblers! (**Verse 28**) If they (Kshatriyas) are, they do exist; but what means this threatening proclamation to-day? Why utter these words! Here I carry off that (boasted) banner of yours. Ho! you boys; surround the horse and drive it with clods of earth. Let the poor thing graze among the deer.

(*Enter a man full of indignant pride*).

Man:—Curses on thy thoughtlessness! what didst thou say? Surely the lines of very fierce soldiers will not put up with an insolent speech even from a boy. Prince Chandraketu is difficult to be subdued; so run quickly along yonder thicket of trees before the prince who has his mind occupied with the delight of beholding this wonderful wood advances.

Boys:—Prince, enough of this horse! the lines of soldiers with flashing weapons threaten the prince, and the hermitage is far hence; therefore let us flee with the leaps of deer.

Lava:—(*Smiling*) What, are the weapons really flashing? (*Raising his bow*) (**Verse 29**) Let this bow, lapping with the tongue of its string its broad tooth-like points, emitting forth a terrible hoarse roar, enlarge its maw, imitating the yawning of the machine-like jaws of death grinning when busy in swallowing (the world).

(*All walk round in proper order and depart*).

End of Act IV.

Act V.

(*Behind the Scenes*). Ho soldiers! Succour has come to us! succour has come. (**Verse 1**) Surely here is Chandraketu advancing, having heard the noise of our fight, in a chariot drawn by swift horses, which are galloping being furiously urged on by Sumantra, having his bannerpole of *kovidāra* wood violently shaking on account of the uneven ground. (*Enter in a chariot driven by Sumantra, Chandraketu, bow in hand and with a feeling of joy and hurry mingled with wonder*).

Chandra :—Worthy Sumantra, see, see. (**Verse 2**) Here is the hero boy of unknown lineage, having his lovely face flushed with slight anger, having his five looks dancing up and down, that showers in the front of battle a rain of arrows upon my troops with his bow, the tips of which continually twang with the string. Wonderful! Wonderful! (**Verse 3**). The hermit-boy, being single-handed, resembling a new and unknown scion of the house of Raghu, excites my admiration, whose arrows flame by thousands on all sides among the dense array of soldiers; arrows—which cleave with a terrible clash the temple-joints of the elephants.

Sumantra :—Long-lived one! (**Verse 4**) Having beheld the boy exceeding in might gods and demons and possessing also a form similar (to Rāma), I call to mind Rāma when he had taken in hand his bow to destroy the foes of Vis'vāmitra's sacrifice.

Chandraketu:—But my heart is ashamed because many direct their efforts against him alone. (**Verse 5**) For this boy alone is surrounded by my solders, the broad palms of whose hands are full of multitudes of weapons fiercely flashing with excessive pride, whose chariots ring with tinkling golden bells, who are tumultuous with elephants resembling clouds and raining down showers of rut.

Sumantra:—Dear boy! what could these soldiers do against him if they were united? Much more (are they helpless) when scattered.

Chandraketu:—Worthy sir, make haste, for this warrior has begun to make a great havoc among our dependents. For, (**Verse 6**) the hero, amplifying the noise of his bow-string, which gives pain to the ears of the herds of elephants that

roar in the mountain bowers, that (noise) is swollen by the loud beating of drums, makes, with the heaps of heads and trunks which are still struggling and terrible, the earth as if strewn with the remnants of food rejected by the wide mouth of death sated with slaughter.

Sumantra:—(*To himself*) How can I allow dear Chandraketu to engage in single combat with such a warrior? (*Thinking*) But I have grown old in Raghu's line and now that the fight is impending, what way is there?

Chandraketu:—(*with astonishment, shame and excitement*) Alas! my troops have retired on every side!

Sumantra:—(*Driving forth the chariot*) Prince of long life! that hero is within your call.

Chandraketu:—(*Forgetfully*) Noble sir, what name did the heralds proclaim as his?

Sumantra:—Lava.

Chandraketu:—(**Verse 7**). Ho! great-armed Lava, what hast thou to do with these soldiers! Here I am, attack me, let fire be quenched in fire.

Sumantra:—Prince! look, look! (**Verse 8**) Being summoned by thee, this youthful hero turns back from the slaughter of the army, as a haughty lion's whelp on hearing the roar of clouds from destroying the ranks of elephants.

(*Then enters Lava with steady and haughty strides*).

Lava:—Bravo; prince, bravo! Truly thou art a descendant of Ikshvâku; therefore I shall just come (to meet you).

(*A great noise behind the curtain*).

Lava:—(*Turning back proudly*) What! do these leaders of the army though defeated return eager for battle, and now attack me. Curse on the wretches! (**Verse 9**) Let this great, confused and wanton roar rising on every side like the flood of the sea agitated by the wind of the day of doom be swallowed by the accumulated flame of my fierce anger, which is like the submarine fire from the mouth of the Vadavā stirred by dashing against mountains. (*He walks about quickly*).

Chandraketu:—O! youth! (**Verse 10**) Thou art dear to me even from thy wonderful eminence of virtue, therefore thou art my friend; whatever is mine is thine also; then why dost thou deal carnage among thy own dependants? Surely I Chandraketu am the only touch-stone of thy pride (of valour).

Lava:—(*Turning round with joyful excitment*). Oh! gentle and stern at the same time is the heroic speech of the high-minded prince of the race of the Sun. Then what have I to do with these? I will honour him then.

(*A fresh tumult behind the scenes*).

Lava:—(*with anger and disgust*) Alas; alas! I am annoyed by these men again and again impeding my meeting with the hero. (*He advances towards them*).

Chandraketu:—Worthy sir! behold this sight worthy to be beheld. (Verse 11) This hero, having his eye fixed on me with pride mingled with curiosity, having his bow raised aloft, being followed by my army, resembles a cloud that bears the bow of Indra, driven to and fro by a violent wind in two (opposite) directions.

Sumantra:—The prince only is able to see him, but I am simply overpowered with amazement.

Chandraketu:—O princes! (Verse 12) Shame to you and shame to me, that you have thus engaged in battle treating him your equal; you innumerable, mounted on elephants, horses and cars, against this one foot-soldier; you sheathed in mail against one wearing the holy deer-skin as a garment, you mature in age against one whose body is lovely by reason of youth.

Lava:—(*with pain*). What! does he even pity me! (*thinking*) Good! in order to prevent waste of time I will paralyse the hosts with the weapons of stupefaction. (*Throws himself into an attitude of contemplation*).

Sumantra:—Ho! how is this that the uproar of our army ceases all of a sudden!

Lava:—I shall now see that bold one (Chandraketu).

Sumantra:—(*with excitement*) Prince, I think that the boy has invoked the Jrimbhaka missile.

Chandraketu:—What doubt can there be as to that? (Verse 13) A terrible blending, so to speak, of darkness and lightning afflicts (renders useless) the eye even when concentrated to behold objects, for it is first swallowed by gloom and then set free; moreover this army stands motionless as in a picture; surely it must be the weapon of stupefaction working with invincible power. Wonderful! wonderful! (Verse 14). The heaven is overspread with stupefying weapons, black like the darkness accumulated in bowers within the bowels of hell,

the flames of which gleam with a yellow brightness like that of brass flashing when heated ; and which are as if the peaks of the Vindhya mountain the caverns of which are brownish with the lightning and clouds closing on them and which (peaks) are blown off by harsh and fierce winds at the time of the destruction of the world.

Sumantra:—But whence can he have derived the knowledge of the Jṛimbhaka weapons?

Chandraketu:—I suppose from the revered Vālmīki.

Sumantra:—It cannot be so, dear prince, with regard to missiles, and particulary with the Jṛimbhaka missiles. **(Verse 15)** These were the offspring of Kṛis'ās'va ; from him they passed to Kaus'ika ; he handed them over to dear Rāma and with him they rest now.

Chandraketu:—Others too, whose minds are filled with the light of *Sattva* and who are the seers of holy *mantras,* see everything themselves (without being taught).

Sumantra:—Prince! be on thy guard ; thy rival hero has returned.

Two princes:—(*each to the other*) Oh, how noble-looking this prince is! (*They behold each other with love and affection*). **(Verse 16)** Can it be our chance meeting, can it be the excellence of his qualities, or an ancient acquaintance intimately formed in some previous life, or some relationship between us two unknown by the power of fate? My heart becomes all attention on beholding him.

Sumantra:—Generally this is the way of living beings that one person feels an ardent affection for some other person, which worldly people call friendship of the planets and love at first sight ; the wise say that love is indescribable and without any apparent cause. **(Verse 17).** There is no preventing that liking which is causeless, for that is a thread composed of affection knitting together beings internally.

The two princes:—(*each to the other*) **(Verse 18)** How am I to discharge arrows against this body, lovely like a polished fillet, on meeting which my frame through the desire of embracing it has its hair standing on end? **(Verse 19)** But what resource have I in dealing with one who has displayed his stern valour unless I employ weapons or what is the use of weapon of which such a man is not made the mark? What

will he say of me, if I thus turn back from the fight, though weapons are uplifted? For the warrior's code of honour, being stern in its spirit, obstructs the course of affection.

Sumantra:—(*Marking Lava, with tears to himself*) My heart, why dost thou become unsteady in a strange way? (Verse 20) That which was the germ of my hopes was already taken away by fate; when the creeper has been already cut down, whence can there be the advent of a flower?

Chandraketu:—Venerable Sumantra, I get down from the chariot.

Sumantra:—And for what purpose?

Chandraketu:—In the first place this hero may be honoured · secondly, worthy sir, I shall be thus observing the custom of the warrior caste properly. "Men in chariots do not fight with men on foot," so say those that know the law.

Sumantra:—(*To himself*) Alas! I am brought into a difficult situation. (Verse 21) How can one like me forbid a righteous proceeding or how can I approve an action of which rashness is the only essence?

Chandraketu:—When even the elders of my family consult your worthy self, the dear friend of their father, on doubtful questions, pray why does the noble one now hesitate?

Sumantra:—Long-lived one, your sentiment is quite consistent with the rules of duty. (Verse 22) This is the law *of battle, this is the everlasting code (of honour), for this is* the path of heroic action of the lions of the house of Raghu.

Chandraketu:—The *words of the noble one are most* fitting. (*Verse 23*) *Thou knowest the chronicles and the legends and the treatises of law, and the custom of the house of Raghu.*

Sumantra:—(*Embracing him with tears of affection*) (Verse 24) Dear boy! How few indeed are these days that have passed since thy dear father, the slayer of Indrajit, was born! His son also follows his heroic conduct. Fortunately the race of Das'aratha has obtained stability (by worthy representatives).

Chandraketu:—(*with pain*) (Verse 25) When the eldest of Raghu's house is without an heir, how can there be true stability of our race? Reflecting on this, the three other elders of our family are tormented with grief.

Sumantra :—Alas! torturing to my inmost heart are these words of Chandraketu.

Lava :—Woe to me! My feelings are of a mixed kind. (Verse 26) As the night-lotus joys when the moon rises, so does my sight when he appears; but this arm of mine longs for battle, (arm) which is fond of my heavy bow tuneful on account of the string that resounds with a terrible twanging and that (arm) clearly reveals its awful heroic ardour.

Chandraketu :—(*Descends from the chariot*) Worthy sir, Chandraketu of the solar race salutes you.

Sumantra :—May the great primeval Boar grant thee success over thy enemy! Moreover, (Verse 27) may the sun, who is the father of thy race, befriend thee in fight; may Vasishṭha, who is the spiritual father even of thy fathers, give thee joy; mayest thou have the might of Indra and Vishṇu, of Agni and the Maruts, and of Garuḍa and may the charm of the twang of Rāma's bow-string and of Lakshmaṇa's give thee victory!!

Lava :—Prince! Thou truly appearest exceedingly splendid when in thy chariot; enough, enough of this excessive courtesy.

Chandraketu :—Then let the high-souled one for his part adorn another chariot.

Lava :—Worthy sir, cause the prince to ascend his chariot.

Sumantra :—Do thou also comply with the request of dear Chandraketu.

Lava :—What hesitation can there be in employing one's own implements? But we are dwellers in the forest unaccustomed to the management of chariots.

Sumantra :—Thou knowest, my son, how to behave in accordance with pride and courtesy; if moreover, Rāmabhadra, the descendant of Ikshvāku, were to behold thee such as thou art, then his heart would gush with affection.

Lava :—Revered sir! That royal sage is said to be a good man. (*with an expression of shame*) (Verse 28) We indeed are not so badly disposed as to impede sacrifices; moreover, who in this world does not greatly respect that king on account

of his virtues? Nevertheless, that speech of the gu: ians of the horse did indeed stir me to wrath because it ... fully insulted the whole warrior-tribe.

Chandraketu:—(*Smiling*) Dost thou feel imp: ence (jealousy) even at the excess of my father's glory?

Lava:—Never mind whether I feel impatience o: not. But I ask this question. Since we hear that the king of the race of Raghu possesses self-restraint—he is not himself insolent, nor does insolence spring among his subjects, how comes it that his men utter speech fit only for Rākshasas? (Verse 29) The sages say, "the speech of the mad and the insolent is demoniacal; that is the source of all enmities, for that is the bane of the world." In such words they blame that kind of speech, but the other kind they praise. (Verse 30) And wise men call that same speech, which is true and agreeable, which yields the objects of desires (like milk), which banishes misfortune, which produces fame, which destroys sin—the cow, the mother of prosperity.

Sumantra:—This boy, the pupil of Vālmīki, has a pure character and speaks what is proper with a purity of speech that belongs only to sages.

Lava:—But as to thy question, Oh Chandraketu—dost thou feel impatience at the excess of my father's glory—I have this to ask: are the virtues of the warrior caste restricted in their manifestation to one individual?

Sumantra:—Thou dost not know the king of the race of Ikshvāku which makes you say so. Therefore cease from asserting too much. (Verse 31) Thou hast certainly displayed thy courage by the slaughter of the soldiers. But thou oughtest not to persist in the case of the subduer of Jāmadagnya.

Lava:—(*with a laugh*) Worthy Sir! what cause for boasting is there in this that the king is the subduer of Jāmadagnya? (Verse 32) Since it is a well-known fact that in speech consists the might of Brāhmaṇas; as to the might of the two arms—that belongs to Kshatriyas; Jāmadagnya who took weapons in hand was a Brāhmaṇa; what praise to that king for subduing him?

Chandraketu:—(*with an air of agitation*) Worthy Sir! have done with this exchange of words. (Verse 33) This

now is a new and wonderful incarnation of manliness, in whose eyes even the revered son of Bhṛigu is no hero, and who does not know the holy actions of my father, on account of which the ample boon of security was obtained by the seven worlds.

Lava:—Why, who does not know the exploits and the greatness of the lord of Raghu's race? If indeed something might be said—but I suppress it. (Verse 34) Those old men are people whose deeds are not to be criticized; let them be. Why describe them? For, they whose glory is undiminished even by the slaughter of the wife of Sunda are the great ones in the world. And those three steps which were taken in the battle with Khara though not quite in retreat and Rāma's skill in subduing the son of Indra—on that head also people are well informed.

Chandraketu:—Oh thou that hast broken through all bounds of decorum in reproaching my father, in truth thou boastest over much.

Lava:—Ha! he frowns even at *me*.

Sumantra:—Their anger has blazed forth. For, (Verse 35) tremor produced by intense feeling agitates their knots of hair fastened up on their head; their eyes, which are naturally a little red like a leaf of the pink lotus, spontaneously assume a fiery glow; their faces, on account of the knitting of their eye-brows suddenly dancing, wear the beauty of the moon with its spots made prominent, or of a lotus over which bees are hovering.

The Princes—Then let us go to a spot suitable for fighting.

[Exeunt all]

Act VI.

(*Enter a pair of resplendent Vidyādharas in an aerial vehicle*).

Vidyā:—Ha! the valorous deeds of these two princes of the race of the sun who have suddenly engaged in a terrible combat, having the spirit of their warrior-caste kindled to a flame—deeds that confound with amazement gods and demons! For, my beloved, behold! behold! (Verse 1) Of the warriors stretching the bow on which the bells tinkle, producing

a gingling sound, loud resounding on account of the end of the bow, the big string of which is twanging, and so showering arrows unceasingly, the marvellous combat goes on terrible to the worlds. (Verse 2). And for the manifold welfare of both the champions is sent forth, loud like that of a cloud, the booming of the celestial drum. Therefore let us discharge continually on both these heroes a rain of flowers the falling of which is charming on account of numerous and full-blown golden lotuses, which is lovely with the honey of a multitude of tender jewel-buds from the trees of the immortals.

Female Vidyā:—But why has the heaven in a moment become yellow as if by means of streaks of lightning suddenly flashing forth?

Vidyā:—What! does there indeed to-day (Verse 3) take place the opening of the lids of the eye of S'iva set in his forehead, flashing forth with a brightness like that of the sun whirled round by the whirling of Tvashtṛi's wheel? Ah! I perceive; Chandraketu, being provoked, has employed the unrivalled weapon which is presided over by the deity of fire from which issue forth streaks of fire. For at present (Verse 4) the multitudes of heavenly cars have indeed fled with their banners and chowries singed and rendered variegated, while fire bearing the lustre of a new kins'uka flower burns this line of silken flag-cloths. Here has gone forth the adorable fire terrible on account of the sparks that are emitted with a sound sharp like that of the loud splitting of the fragments of the thunder-bolt, and that (fire) is awful with a host of towering, fierce, greedy and bright flames. And vehement is its scorching heat on all sides, therefore screening my beloved with my body I will go to a distance. (*Does so*)

Female Vidyā:—Happily is the heat that had only partially affected me kept off from me, whose rolling eyes are half-closed from delight, by means of contact whith the body of my lord, which is cool like a necklace of pure pearls, glossy, smooth and fleshy.

Vidyā:—Ha! what have I done? or, (Verse 5) a beloved person without doing any special act drives away sorrow by the joy (he causes), for whoever has a dear friend has a possession of inestimable value.

Vidyādharī:—How is this? the face of heaven is overcast with rain-clouds dark like the neck of an intoxicated peacock, which are adorned with the play of streaks of lightning moveing around with frequent and fitful flashes.

Vidyādhara:—Ha! ha! this indeed is the power of the water weapon employed by prince Lava. What do I see? The fire-weapon is quenched by the meeting of thousands of rain showers continually going.

Vidyādharī:—It delights me! It delights me.

Vidyādhara:—Oh! oh! Alas! alas! Everything in excess is harmful; for all creatures tremble, being thickly covered with darkness rendered dense by clouds hoarsely roaring with the tumult caused by a series of violent winds of the time of universal destruction, as if they were struggling in the terrible cavernous jaws of Death opened to swallow the world at one gulp, as if they had entered the maw of Vishṇu, all his senses being torpid in his *yogic* sleep at the end of the *yuga*. Bravo! Chandraketu! bravo! opportunely hast thou discharged the weapon of the wind, since, (**Verse 6**) the clouds though numerous have been dispersed somewhere by the wind, as real knowledge disperses the delusive appearances in Brahma.

Vidyādharī:—My lord! who now is this that, whirling round the lappet of his outer garment with hand uplifted in an agitated manner, having forbidden from afar with sweet and affectionate words the martial toil of these two princes, causes his car to descend between them?

Vidyādhara:—(*observing*) This is the lord of the house of Raghu having returned from killing S'ambūka. (**Verse 7**). Having heard the calm words sent forth by the mighty hero and stopped their combat through respect for him, Lava is calmed and Chandraketu also is bending humbly. May prosperity befall the king by being united to his sons! Therefore let us leave this place. (*Exeunt*)

Here ends the mixed Vishkambhaka.

(Then enter Rāma with Lava and Chandraketu in a suppliant posture).

Rāma:—(*Descending from the car Pushpaka*) (**Verse 8**) Oh Chandraketu, moon of the race of the sun, come quickly, and embrace me closely; let the burning even of my heart

be allayed by means of thy limbs cool like a lump of snow. (*Raising him up and embracing him with tears of affection*). Is it well with you, the wielder of celestial weapons?

Chandraketu:—It is well with me now that I have fortunately come in contact with Lava, of wonderful exploits and charming presence. I, therefore, request that my father should look upon this warrior of straightforward valour with an equally affectionate eye as on me or even still more.

Rāma:—(*Observing Lava*) I am glad that this friend of my child is of very dignified, lovely and auspicious appearance. (Verse 9) He seems to be the science of arms incarnated in corporeal form to deliver the worlds, he is as if the duty of Kshatriyas having assumed a body to protect the treasure of Vedas, he is an assemblage of all the powers, or a collection of all the virtues, he seems to be the aggregate of the merit of the world standing outwardly manifest before us.

Lava:—(*to himself*) Ha! this great man has pure majesty and appearance. (Verse 10) He is the one great abiding place of security, affection and devotion, and the grace of supreme Duty, handsome in form. Oh wonder! (Verse 11) My enmity has ceased; affection, blended deep with bliss, springs up; that haughtiness departs, I know not where; modesty makes me bend low; having seen him why am I in a moment subdued? Or rather the fact is that great men, like holy places, possess an inexplicable but priceless overcoming influence.

Rāma:—Ha! why is it that he on a sudden gives me rest from my grief and fills my heart with affection from some unknown cause? Or rather to say "affection has regard to obvious causes" is contradictory in itself. (Verse 12). Some mysterious internal cause binds things together, and affections do not depend upon outward conditions; for the lotus expands at the rising of the sun, and the moon-gem streams when the coldrayed moon rises

Lava:—Chandraketu! who is this great personage?

Chandraketu:—Dear friend, surely this is my revered father.

Lava:—Then in duty he is mine also, for thou didst call me your dear friend. But there are four heroes of the story of the Rāmāyaṇa that claim this title from thee; therefore tell me something particular about him.

Chandraketu:—Surely know this is the eldest of them.

Lava:—(*joyfully*) What! Is this the lord of the race of Raghu? Auspiciously has this happy day dawned upon me in that I have seen this king. (*Looking at him modestly but with eager curiosity*) Father! Lava, the pupil of Vālmīki, respectfully salutes thee.

Rāma:—(*affectionately*) Long mayest thou live! come hither. (*embracing him affectionately*) My child! away with this excessive modesty. Again and again fold me in a close embrace. (Verse 13.). Thy touch, thick, smooth, and soft like the developed middle leaf of a lotus which is full-blown, delights me, being cool like the nectar of the moon and the juice of sandal wood.

Lava:—(*To himself*) Such disinterested affection he has for me; while I, an ignorant fellow, have taken up arms to commit hostility against this very person. (*Loudly*) Let my father forgive the childish folly of Lava.

Rāma:—What fault did my child commit?

Chandraketu:—Having heard the proclamation of my father's exploits from the escort of the horse he played the hero.

Rāma:—Surely this is creditable to a Kshatriya. (Verse 14). A man of valour cannot endure that the (fame of) the valour of others should be spread abroad; such is his real character, which is not assumed because it has been so fixed by nature; if the god, the author of day, burns unceasingly with his rays, why does the fire-stone vomit flames as if insulted?

Chandraketu:—Intolerance also appears graceful in this great warrior alone. For let my father observe; by means of the weapon of stupefaction employed by my dear friend, our armies are fixed motionless on every side.

Rāma:—My dear Lava, let the weapon be withdrawn, and thou too Chandraketu comfort the forces bewildered on account of having been paralysed.

Lava:—As my father bids (*He remains in meditation*).

Chandraketu:—As you order (*Exit*).

Lava:—Father, the missile has ceased to work.

Rāma:—My child these weapons which can only be employed and and withdrawn by means of secret charms are handed down by tradition. (Verse 15):—[Repeated *vide* p. 193.] Then the revered Kris'ās'va told the secret knowledge of

the whole lore of the *mantras* about these to Vis'vāmitra, who had been his pupil for more than a thousand years, and that revered person communicated it to me. This was the previous order of teachers. And now I ask how didst thou obtain it, noble youth?

Lava:—The weapons revealed themselves to us two spontaneously.

Rāma:—(*Reflecting*) What cannot be possible? Wonderful greatness may be caused by the ripening of exalted merit. But why dost thou use the words 'to us two'?

Lava:—We are twin brothers.

Rāma:—Where is that other brother?

(*Behind the scenes*)

Dā'ṇḍāyana! (Verse 16) Is there indeed a fight taking place between Lava, the long-lived one, and the soldiers of the king as the report goes? What dost thou say? "friend, it is so." Let the title of supreme lord to-day become extinct in the worlds; and let also the fires arising from the weapons of the Kshatriyas be extinguished.

Rāma:—(Verse 17). But who is this of a complexion dark-blue like sapphire, that by his very voice covers me with horripilation, making me thereby resemble a Kadamba tree that puts forth buds at the moment of the deep roar of a fresh blue cloud?

Lava:—This is that elder brother of mine, noble Kus'a, who has returned from the hermitage of Bharata.

Rāma;—(*with admiration*) My child, call him of long life also here.

Lava;—So I will. (*He advances towards Kus'a*)

(*Enter Kus'a*)

Kus'a:—(brandishing his bow with emotion, delight and courage) (Verse 18) If there should be a fight with the kings of the solar race, who, from the time of Manu the son of Vivasvat, have offered to Indra the boon of protection, and kindled the fire of their martial spirit to burn the haughty, then fortunate would be this bow, the string of which has lights waved round it by the terrible points of the flames that flash forth form the fiery arms. (*He advances with haughty strides*)

Rāma:—There is a marvellous excess of heroism in this warrior boy. (Verse 19). His look regards as straw the best prowess of the three worlds; his gait firm and proud seems to bend down, as it were, the earth; even in boy-hood he possesses massiveness like that of a mountain; can he be the incarnation of the heroic sentiment or of pride hither advancing?

Lava:—(*Advancing*) Victory to my noble brother!

Kus'a:—Longlived one, what is this talk about a fight?

Lava:—Oh, it is a trifling matter. My revered brother, however, should give up his haughty bearing and behave modestly.

Kus'a:—For what reason?

Lava:—Here stands the king, the lord of Raghu's race and he shows affection to us two and is longing for thy approach.

Kus'a;—(*reflecting*) That hero of the story of Rāmāyaṇa, the protector of the Vedic treasure.

Lava:—The same.

Kus'a:—That great man is one whose holy sight is to be desired, but I cannot conceive in what way he is to be approached by me.

Lava:—Just as we should approach our elders.

Kus'a:—How can this be?

Lava:—The high-minded and courteous Chandrakeտu, the son of Ūrmilā, out of friendship, addresses me with the title of a dear companion, therefore on account of those my relations with him that royal sage becomes our father in duty (or by courtesy).

Kus'a:—In the present case humility though shown even to a Kshatriya is not blameable.

(*Both walk about*).

Lava:—Let my noble brother behold this great hero, the excellence of whose various superhuman actions may be inferred from his form, majesty and serenity.

Kus'a:—(*Observing*) (Verse 20) Oh! how gracious his form and how sanctifying his majesty! Rightly did the bard of the Rāmāyaṇa transform the goddess speech (into the form of that poem). (*approaching*) Father, Kus'a, the disciple of Prāchetasa, salutes you.

Rāma:—Come, come, boy, long may you live! (Verse 21). Through affection I am eagerly longing to embrace your body, which is smooth and sleek like a cloud filled with water. (*Having embraced him, to himself*) Can this boy be my child? (Verse 22). For when I embrace him, he, as it were, bedews my body with a stream of nectareous fluid as if he were the essence of my body produced from my affection and flowing forth from every limb, as if he were all my life standing without me revealed in bodily form, as if he were created by the gushing of my heart agitated with deep joy.

Lava:—Father! The sun is shining right on the fore-head, therefore take a seat for a moment in the thick shade of this Sāla tree.

Rāma:—As my child likes.

(All walk about and sit down according to rank).

Rāma:—(*To himself*). (Verse 23). Ha! though joined with modesty the ways of Kus'a and Lava, their gait, their attitude, their manner of sitting, and so on, suggest (future) imperial rank. (Verse 24). And the charms of their beauty, which are natural and inseparable from their body, proclaim a grace attractive in every part, as those charming rays indicate the flawless moon or the drops of honey an expanded lotus. And I see in them abundantly manifested the beauty of the princes of the race of Raghu. (Verse 25). Their body is dark-blue like the neck of a full-grown pigeon and has well turned shoulders that resemble the neck of a bull; their look is steady like that of a pleased lion, and their voice is deep like that of the drum of rejoicing. (*observing them carefully*) Ha! not only does their form resemble mine, (Verse 26) but various resemblances to the daughter of Janaka are noticeable in this pair of boys, for him who has requisite skill to mark them. Surely that face of my darling, beautiful like a young lotus, has, as it were, again been submitted to my eyes. (Verse 27). Here is the same stamp of the upper lip, beautiful with the gleam of teeth clean and white and the same fascinating ears, and although the eyes are red and blue, nevertheless there is in them the same virtue of beauty. (*Reflecting*) This is that very forest, inhabited by Prāchetasa, where indeed the queen was abandoned; and this is their appearance and this their age

and majesty. And the fact that the missiles disclosed themselves to them of their own accord makes me thus reflect. Can it be my permission to the missiles at the time of looking at the pictures that has taken effect? For we have heard that the missiles did not pass without traditional instruction even among men of old time; and moreover this exceeding joy of my heart gives assurance to my soul that is floating (on doubts). That they are twins also greatly agrees with my own experience. For I had often marked that the queen in her pregnancy was blessed with twins. (*weeping*) (Verse 28). For when the love, that had already taken root, had grown with our familiarity, it was I who first perceived with the gentle touch of my palm the two-fold nature of the foetus in her womb as we were alone, she with her eyes closed from a sense of natural coyness though feeling perfectly at ease; and it was after some days that she came to know herself. (*Having wept*) What then shall I ask these boys on some pretext?

Lava:—Father, what means this? (Verse 29). A flood of tears has given to thy face, which gives prosperity to the worlds, the beauty of a dew-besprinkled lotus.

Kus'a:—Oh my dear brother! (Verse 30). Of course without the queen Sītā what must not be a source of grief to the lord of Raghus? For, truly the whole world becomes a wilderness on the loss of the beloved; and that love he felt was so great, and that separation also is endless; why dost thou ask such a question as if thou hadst not studied the Rāmāyaṇa?

Rāma—(*To himself*) Oh, they talk with indifference. Enough of questions. Foolish heart, what means this sudden unsteadying emotion of thine? Having thus revealed the agitation of my heart, I have become an object of pity even to the boys. Well! I shall change the topic. (*Aloud*) My children, there is a poem called Rāmāyaṇa, the outpouring of the learning of the revered Vālmīki, the panegyric of the race of the sun; I wish out of curiosity to hear a little from it.

Kus'a:—The whole of that composition has been studied by us. Now there recur to my memory these two verses in the last canto of the part that describes Rāma's boyhood.

Rāma:—My darlings, repeat them.

Kus'a :—(Verse 31 & 32) "Sītā was naturally dear to the high-souled Rāma ; but that dearness she increased by her own virtues ; in the same way Rāma was dearer even than life to Sītā, but their hearts alone knew their mutual affection."

Rāma :—Alas ! very terrible is the shock to my inmost heart. Alas ! my queen, even so it was. Ha ! ha ! the incidents of worldly life, unpleasant on account of sudden reverses and ending in the grief of separation, afflict us. (Verse 33). Where now is that great delight abounding in the most intimate confidences ? Where that mutual love and where the deep emotions full of admiration for each other and where that union of hearts in joy or sorrow ? Nevertheless this life of mine still throbs; and the accursed one does not cease. Oh pity ! (Verse 34). I have been made to remember the time, though it is painful to remember, which was charming on account of the wonderful disclosing at one and the same moment of the thousand virtues of my beloved. (Verse 35). When the bud-like breasts of the fawn-eyed one that had just made their appearance expanded a little after some days ; (a time) when love, deep by the combination of youth, affection and desire, throbbed saucily in the heart but bashfully in body (in outward demeanour).

Lava :—And this is a verse spoken by Rāma to Sītā when they were sporting on the banks of the river Mandākinī and in the forest of Chitrakūṭa. (Verse 36). "This slab of stone in front of us was placed as if for thy sake round which this *Kesara* tree has as it were rained flowers."

Rāma :—(*Smiling with an expression of shame, affection and sorrow*) Boys are exceedingly innocent, especially those who live in a forest. Ha queen ! dost thou remember that place which witnessed the intimate confidence of that time ? (Verse 37). I see as it were before me thy face, becoming cool by means of the dews of fatigue, gleaming with moon-like forehead, which is overspread with curls agitated by the gently moving breeze of the Mandākinī, the cheeks of which are radiant though not dyed with saffron, beautiful with fascinating ears, which are charming even in the absence of ornament. (*Remains as if petrified ; then piteously*) what wonder ho ! (Verse 38). By long and repeated brooding one creates and

places in front one that is dear; surely even though far-off a dear person does thus produce consolation; but certainly the world is a withered desert when one's wife is dead: then the heart is scorched as if in a heap of burning husk.

(*Behind the scenes*).

(Verse 39). Vasishṭha, Vālmiki, the queens of Das'aratha and also Janaka, together with Arundhati, terrified all of them at hearing of the quarrel of the boys, are coming tardily on account of their limbs weakened from old age and also on account of the distance of the hermitage; though eager in spirit, slow from fatigue.

Rāma:—What! Revered Arundhatī, Vasishṭha, my mothers and Janaka too, all here! O! ill luck! How can I see them? (*Looking forth sadly*) Alas! that father Janaka has by chance come to this very place is a stroke of the thunderbolt to me, an unlucky being. (Verse 40). I beheld that meeting of the two fathers on the auspicious festal occasion of their children's marriage, at which Vasishṭha and others were present, delighted on account of the desirableness of the connection; and now I who am in this plight witness my father's friend after such a strange calamity has occurred; why am I not cleft in a thousand fragments? But what can Rāma not do?

(*Behind the Scenes*). Alas! alas! oh pity! (Verse 41). Having suddenly beheld the lord of Raghu's race in such a state with his splendour subsisting in majesty only, after recalling to life Janaka who swooned first, the mothers in their distress are themselves falling into a swoon

Rāma.—Alas my father! Alas my mother Alas Janaka! (Verse 42) Your pity is thrown away upon me, wretch that I am, for I showed no pity to her who summed up in herself the whole blessedness of the families of Raghu and Janaka. I will, however, pay my respects to them.

Kus'a and Lava:—This way, father, this way.

(*They walk about over-powered with feeling. Exeunt all*).

End of Act VI.

Styled "The Recognition of the princes."

Act. VII

(*Enter Lakshmaṇa*).

Lak.:—Well! well! To-day the revered Vālmīki, having summoned together with us the people including Brāhmaṇas, Kshatriyas, citizens and country-people, by his power has placed here the whole world of creatures movable and immovable, consisting of the host of the chiefs of the gods, demons, animals and serpents. I also have received a command from my noble brother in these words:—Dear Lakshmaṇa!, we are invited by the revered Vālmīki to behold his own composition being acted by Apsarases, therefore go to the theatre on the bank of the Ganges and seat the spectators. And I have seated the whole assemblage of mortals and immortals in their proper places. But here (Verse 1) comes my noble brother, in this very direction, out of respect for Vālmīki, he who has undertaken the difficult vow of a hermit, though still inhabiting a kingdom for a hermitage.

(*Enters Rāma*).

Rāma:—Dear Lakshmaṇa, have the distinguished spectators taken their seats.

Lak:—Yes.

Rāma:—But these two boys Kus'a and Lava should receive as much respect as may be shown to dear Chandraketu.

Lak.:—I have already acted accordingly knowing full well your Majesty's love towards them. But here is the royal seat spread out, let my noble brother sit down on it.

Rāma:—(*Sits down*).

Lak.:—Ho, let the play begin..

Sūtradhāra:—(*Entering*) Hear; hear! the revered Vālmīki, who speaketh the truth, thus commands the animate and the inanimate world. Here is that sanctifying and sweet composition which I, perceiving with the prophetic eye of a sage, composed full of the sentiments of pathos and wonder; you should be attentive to it on account of the importance of the matter.

Rāma:—This is the meaning of what has been said. Sages have an intuitive perception of duty. The knowledge of these revered men is unaffected by passion and is a receptacle of truth, is in no case baffled, therefore it should never be doubted.

(*Behind the Scenes*) Ah noble Lord! Ah! prince Lakshmaṇa! here I am alone, helpless, the time of my delivery being near, hopeless—and the wild beasts long to devour me; therefore I now—wretched woman—will throw myself into the Bhāgīrathī.

Lak:—(*to himself*) Alas! this is something quite unexpected.

Sūtradhāra:—(**Verse 2**) The queen, the daughter of the earth, deserted in the great forest by the king, throws herself into the goddess Gangā, in the throes of child-birth. [*Exit.*]

(*End of prologue*).

Rāma:—(*with emotion*) Queen! queen! care for Lakshmaṇa.

Lakshmaṇa:—My lord, this is a play.

Rāma:—Alas! queen! my dear companion in my sojourn in the Daṇḍakā wood. This calamity has befallen you on account of Rāma.

Lak.:—My noble brother will just look at the performance.

Rāma:—Here I am ready, hard as adamant. (*Then Sītā enters supported by Earth and Gangā, each of them holding a boy in her lap*).

Rāma:—Dear Lakshmaṇa, I seem to enter some unknown and sudden gloom. Support me.

The two Goddesses:—(**Verse 3**) Take heart, oh blessed one, thou art highly favoured with good fortune, oh princess of Videha; within the water thou hast given birth to two sons, who shall uphold the race of Raghu.

Sītā:—(*regaining herself*) Happily have I given birth to two sons. Alas! my lord! (*faints*).

Lakshmaṇa:—(*Falling at Rāma's feet*) My noble brother! We are blessed with good fortune. The race of Raghu has budded auspiciously. (*Observing*) Alas! alas! my noble brother has fainted, overwhelmed with the flood of tears that burst forth. (*fans him*).

Pṛith.:—Child! take heart.

Sītā:—(*regaining herself*) Revered one, who are you? Leave me.

Pṛith.:—This is Bhāgīrathī, the tutelary goddess of thy father-in-law's family.

Sītā:—Revered goddess, my homage to you.

Bhāgī:—Obtain the auspicious fortune befitting your virtuous life.

Laksh:—We are highly blessed.

Bhāgī.:—This is your mother, Earth.

Sītā:—Alas! mother, you have seen me in this plight.

Pṛith.:—Come, my darling, come, my daughter.

(*Both faint having embraced each other*).

Lak.—(*Joyfully*) Fortunately has the noble queen been favoured by Gangā and Pṛithvī.

Rāma:—(*beholding*) As fate would have it, this is still more pathetic.

Bhāgī.:—All triumphant is maternal affection, since even the all-supporting Earth grieves. Or rather common to all is this thread of life which has the knot of infatuation of mind, and a source of misfortune to sentient beings. Goddess Earth, oh princess of Videha, take comfort.

Pṛith.:—Goddess, having given birth to Sītā how can I take heart? (Verse 4) (First) there was her long stay in the midst of the Rākshasas; secondly her exile is extremely unbearable.

Bhāgī.:—Who can indeed bar the doors of destiny when it is just ripening in the case of a certain individual?

Pṛith.:—Revered Bhāgīrathī! But all this is quite unbecoming on the part of your dear Rāma. (Verse 5). He showed no regard for the hand which he, as a youth, had firmly seized in boyhood; nor did he show any for me nor for Janaka, nor for fire, nor for the dutiful conduct (of Sītā) nor for his offspring.

Sītā:—Alas! I am reminded of my noble lord.

Pṛith.:—Ah, what is your noble lord to you now?

Sītā:—(*with a blush and with tears*) [illegible] rather, it is as my mother says.

Rāma:—Mother Earth! I am even such an one as thou sayest.

Bhāgī:—Revered Earth, you are the very body of the world (chief stay). Why then do you get angry with him as if you did not know him well? (Verse 6) A terrible scandal was spread abroad among the people, and as for that purification by the fiery ordeal, as it took place in the island of Lankā, how can men here be expected to believe in it? This

is the precious family inheritance of the race of Ikshvāku that the whole world is to be kept contented; hence in such difficulty what was that darling to do?

Lakshmaṇa:—Surely the divinities have an unobstructed knowledge of the minds of creatures.

Gangā:—Nevertheless I here fold my hands to you.

Rāma:—Mother! Thou hast continued thy favour to the house of Bhagīratha.

Pṛithvī:—Goddess, I am always favourably inclined towards you. But I speak thus on account of the rush of affection that is unbearable at first. Not that I am unaware of Rāma's love for Sītā. (Verse 7) Having abandoned darling Sītā through the power of fate, with tortured mind he lives only by his extraordinary courage and the merit of his subjects.

Rāma:—Surely elders are kind to children.

Sītā:—(*weeping and with folded hands*) Let my mother absorb me into her own self.

Rāma:—What else could she say?

Bhāgī:—Heaven forbid! Mayest thou live for thousands of years without being absorbed!

Pṛithvī:—Daughter! you have to take care of your sons.

Sītā:—I am helpless (without my lord). What have I to do with these (orphans)?

Rāma:—My heart, thou art adamant.

Bhāgī:—How canst thou be without a protector since thou hast a husband?

Sītā:—Of what worth to me is my state of having a lord—a wretched woman as I am.

The two Goddesses:—(Verse 8) How canst thou undervalue thyself, the world's blessing, by association with whom the purity even of us twain is increased?

Lak.:—Let my noble brother hear.

Rāma:—Let the people hear.

(*Noise behind the Scenes*).

Rāma:—Something still more strange.

Sītā:—Why is the whole heaven, filled with tumult, thus in a blaze?

What, the queen! (*with a bashful smile*) my mother, Arundhatī and all the revered ones, together with Rishyasringa and S'āntā, rejoicing

Arundhatī:—My son, here is the tutelary deity of the house of Bhagīratha, the propitious Gangā.

[*Behind the Scenes*]. Lord of the world, Rāma, remember thy words to me when thou wast looking at the picture.—"Do thou, oh mother, think kindly upon Sītā, even as Arundhatī behaves to her daughter-in law". In this respect I have paid my debt.

Arund.:—There is thy mother-in-law the revered Earth.

[*Again behind the Scenes*]. As thou didst say, oh prince of long life, when thou didst abandon my darling Sītā,—"Oh revered mother Earth, take care of thy worthy daughter Jānakī." I have now performed the command of my dear son and lord.

Rāma:—How is it that I, a great sinner, have been pitied by the two revered goddesses? I bow to you.

Arund.:—Ho! ho! citizens and country-people, may this queen Sītā, daughter-in-law of the race of the sun, sprung from sacrificial ground, who has been committed to me Arundhatī with such words of praise by the revered Gangā and Earth, and whose chaste behaviour was formerly established by the adorable fire, and who was praised by the immortals together with Brahmā, be received or not? What think you, worthy men?

Lak.:—The subjects, having been thus scolded by the revered Arundhatī, and the whole collection of creatures do obeisance to the noble queen, and the guardians of the world and the seven Rishis worship her with showers of flowers.

Arun.:—Rāma, lord of earth! (**Verse 19**) Appoint according to law thy beloved, the sanctifying original of the golden image, as fellow worshipper with thee in the sacrifice.

Sītā:—(*To herself*) My lord knows to remove the grief of Sītā.

Rāma:—As the revered one commands.

Lak.:—I have attained the desired object.

Sītā:—I am restored to life.

Lak.:—Noble queen! here does the shameless Lakshmaṇa bow to you.

Sītā:—May you live long, you who are like my son to me.

Arun.:—Revered Valmiki, let Kus'a and Lava, the sons of good Rāma, born of Sitā's womb, be presented now. (*Exit*)

'Rāma and Lak.:—Fortunately it is as we thought.

Sitā:—(*overwhelmed with tears*) Where then are my sons?

(*Then enter Vālmīki, Kus'a and Lava*).

Vālmīki:—Dear boys, Kus'a and Lava! Here is Rāma your father, Lakshmaṇa your youngest uncle, the queen Sitā your mother, here is the royal sage Janaka, your maternal grand-father.

Sitā:—(*Looking with joy, feeling and wonder*). What! my father!

Kus'a and Lava:—Oh father! Oh mother! Oh grand-father!

. Rāma and Lak.:—(*embracing with joy*) Indeed, boys, you have been obtained by merit.

Sitā:—Come, son Kus'a, come son Lava, after a long time embrace your mother, who had gone to another world.

Kus'a and Lava:—(*having done so*) We are blessed.

Sitā:—Revered Sir, I bow to you.

Vālmīki:—Daughter, may you long continue in your present state of happiness.

Sitā:—Oh joy! Here I see my father, our family preceptor, the elderly matrons, the noble S'āntā with her husband, my revered lord, together with Lakshmaṇa, graciously disposed, and with them all Kus'a and Lava; so I am overpowered with joy.

(*A confused noise behind the scenes*).

Vāl.:—(*Rising and observing*) Oh, the lord of Madhurā (S'atrughna) has arrived after having killed Lavaṇa.

Lak.:—Good fortunes come in a train.

Rāma:—Though experiencing all this I cannot believe it; or such is the nature of prosperous events.

Vālmīki:—Speak, dear Rāma! What further service can I do to please thee?

Rama:—Can there be anything further to be wished for? But let there be this benediction. (Verse 20) This story purifies from sins and increases blessings, being auspicio[illegible]

and charming like the mother of the world and like Gangā; may wise men reflect over this poem of the poet of ripe wisdom, who knows Brahma revealed in the form of words, while its nature is brought out by acting.

[Exeunt all].

End of Act VII

Styled the final union.

List of some abbreviations employed in this book.

क—Mr. Kale's edition of the उत्तररामचरित.

काव्यालं°—काव्यालंकारसूत्र of वामन.

कुमार°—कुमारसंभव of कालिदास.

घ—Mr. Ghate's edition of the उत्तररामचरित

टी—The commentary of घनश्याम.

न—The निर्णयसागर edition of the उत्तररामचरित.

नाट्य°—नाट्यशास्त्र of भरत.

पा—Pāṇini's अष्टाध्यायी.

महावीर°—महावीरचरित of भवभूति.

मालती°—मालतीमाधव of भवभूति.

रघु°—रघुवंश.

व—Vidyāsāgara's edition of the उत्तररामचरित printed in 1872.

विष्णु°—विष्णुपुराण.

वीर°—वीरराघव, commentator of the उत्तररामचरित.

सि. कौ°—सिद्धान्तकौमुदी.

Com.—Commentary or Commentator.

G.—The Commentary of Ghanas'yāma.

Gh.—Mr. Ghate's edition of the Uttararāmacharita.

K.—Mr. Kale's edition of the Uttararāmacharita.

N.—The Nirṇaya-sāgara edition of the Uttararāmacharita.

R.—The Commentary of Rāmachandrabudhendra on the Uttararāmacharita.

V.—Īs'varachandra Vidyāsāgara's edition of the Uttararāmacharita.

METRES.

अनुष्टुभ्—not given here as being easily recognisable. Vide notes p. 57 for definition.

इन्द्रवज्रा—स्यादिन्द्रवज्रा यदि तौ जगौ गः। I. 11, 44; II. 3; IV. 8; VI. 27; VII. 4, 16.

उपजाति—A mixture of इन्द्रवज्रा and उपेन्द्रवज्रा (उपेन्द्रवज्रा जतजास्ततो गौ). I. 15; II. 6; III. 35, 42; IV. 16; VI. 15, 27.

रथोद्धता—रान्नराविह रथोद्धता लगौ। I. 34, 37, 45.

शालिनी—मात्तौ गौ चेच्छालिनी भोगिलोकैः (4, 7.) I. 42; III, 2; IV. 18; V. 30, 32.

औपच्छंदसिक—V. 8. (स, स, ज, ग, ग in uneven पाद्s and स, भ, र, य in even पाद्s).

द्रुतविलंबित—द्रुतविलंबितमाह नभौ भरौ। III. 27; IV. 15.

वंशस्थ—जतौ तु वंशस्थमुदीरितं जरौ। VI. 25.

पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा। III. 18, 20; IV. 4; V. 4; VI. 8.

प्रहर्षिणी—म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षिणीयम् (3, 10). I. 30, 31, 40, 49; III. 6, 15, 36, 39; IV. 26; V. 1, 18; VII. 6.

मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी। I. 18; III. 4; VI. 4, 17, 41.

वसंततिलका—उक्ता वसंततिलका तभजा जगौ गः। I. 7, 9, 14, 25, 36; II. 10, 11, 22, 23; III. 8, 11, 12, 21, 26, 28, 47; IV. 6, 23, 29; V. 10, 11, 24, 33; VI. 7, 16, 19.

मालिनी—ननमयययुतेयं मालिनी भोगिलोकैः (8, 7). I. 24, 26, 27; II. 20, 21; III. 5, 19, 23, 25, 48; V. 2, 3, 13; VI. 12, 24, 26.

पृथ्वी—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः (8, 9). V. 5; VI. 1, 37.

मन्दाक्रान्ता—मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् (4, 6, 7). I. 33; II. 13, 14, 25; III. 6, 15, 36, 38; IV. 26; V. 12; VI. 9, 22; VII. 6.

शिखरिणी—रसैः रुद्रैश्छिन्ना यमनसभला गः शिखरिणी (6, 11). I. 28, 29, 35, 38; II. 1, 2, 26, 27; III. 13, 30, 40, 44; IV. 3, 10, 11, 12, 13, 14, 21; V. 9, 16, 26; VI. 11, 14, 28, 30, 33, 35, 38, 39.

हरिणी—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता (6, 4, 7). I. 20, 23; II. 4; III. 22, 24, 31, 32; IV. 19; V. 28.

शार्दूलविक्रीडित—सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् (12, 7). I. 39; II. 9, 16, 28, 29, 30; III. 16, 37, 43, 45: IV. 1, 5. 17, 20, 22, 24; V. 6, 14, 19, 27, 34, 35; VI. 18 40; VII. 20.

आर्या—III. 41; VI. 13.

उत्तररामचरितस्थश्लोकानां सूची ।